VOGUE

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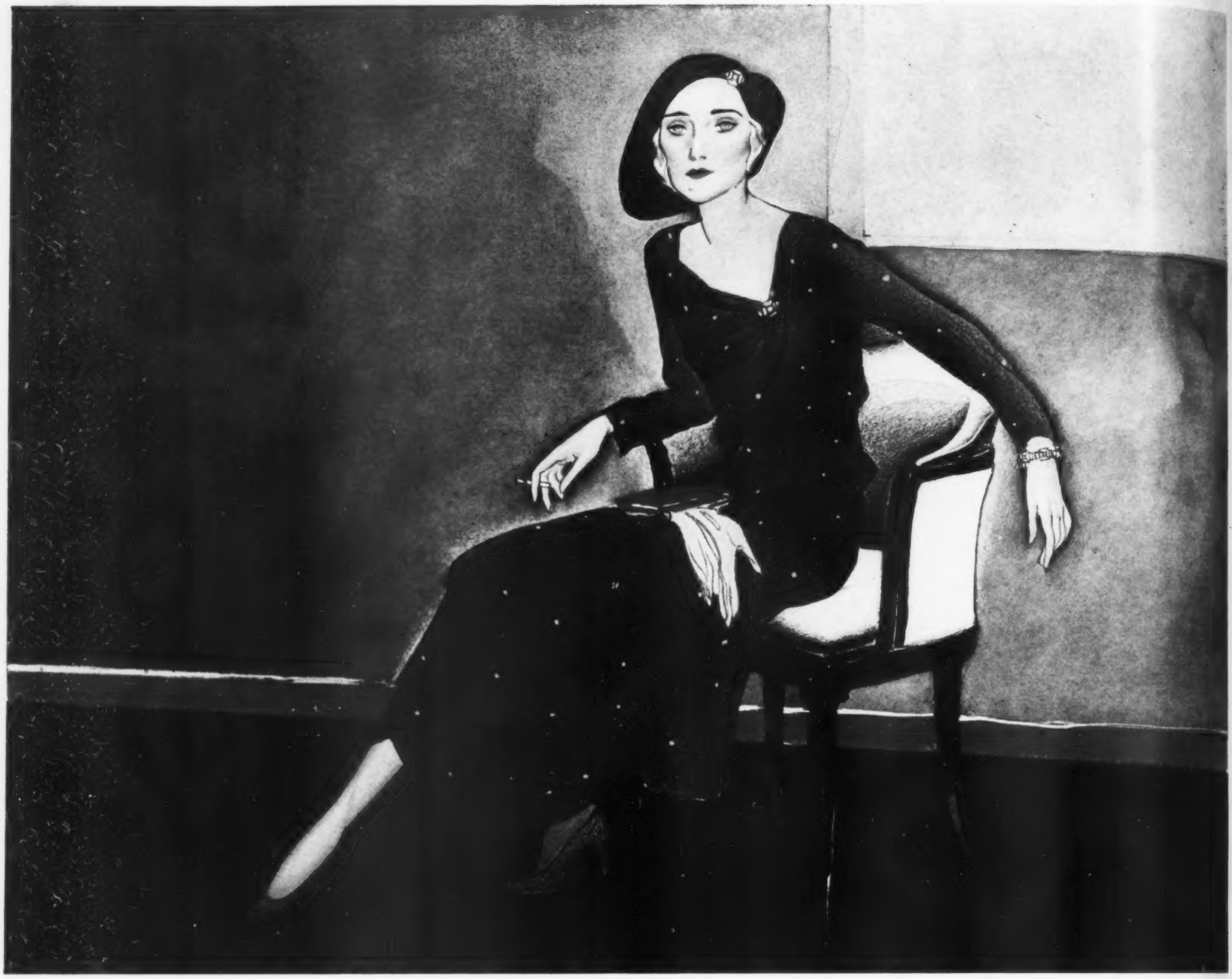

DRAWING BY CAROLYN EDMUNDSON

ALMANAC FOR SEPTEMBER: HORSES, HORSES, HORSES . . . RUNNING FROM THE FULL MOON SMACK INTO MICHAELMAS. HORSE SHOW RIBBONS EVERYWHERE AND RACING SILKS AT BELMONT. LADIES WHO "PARLEZ FRANCAIS" WILL PLACE PART OF THE PARLAY ON THAT SPARKLING FRENCH FAVORITE SO POPULAR ABROAD . . . JACQUARD.

Stehli Silks

Copyright, 1930 by Stehli Silks Corporation, 200 Madison Avenue, New York: London: Paris: Zurich.

YOU CAN BUY STEHLI SILKS BY THE YARD—OR ALREADY MADE UP IN THE DRESSES AND ENSEMBLES FEATURED BY SMART SHOPS.

TIFFANY & CO.
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SILVERWARE
Made by Tiffany & Co. is Noted for Design Quality and Workmanship

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FIFTH AVENUE & 37TH STREET
NEW YORK

ACACIOSA
Parfum de Jeunesse
CARON
Paris

VOGUE
September 1, 1930

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Vol. 76, No. 5
Whole No. 1394

SEPTEM

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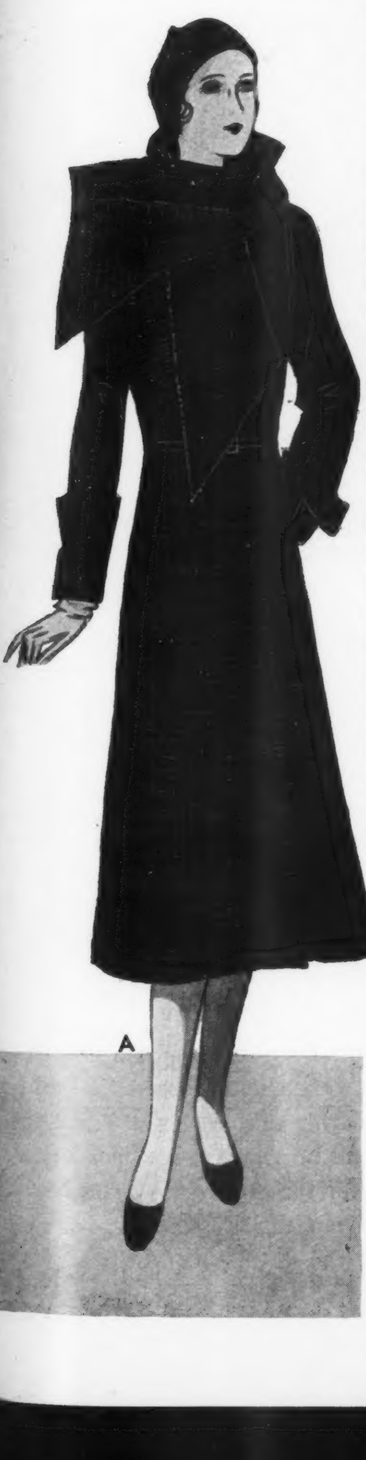
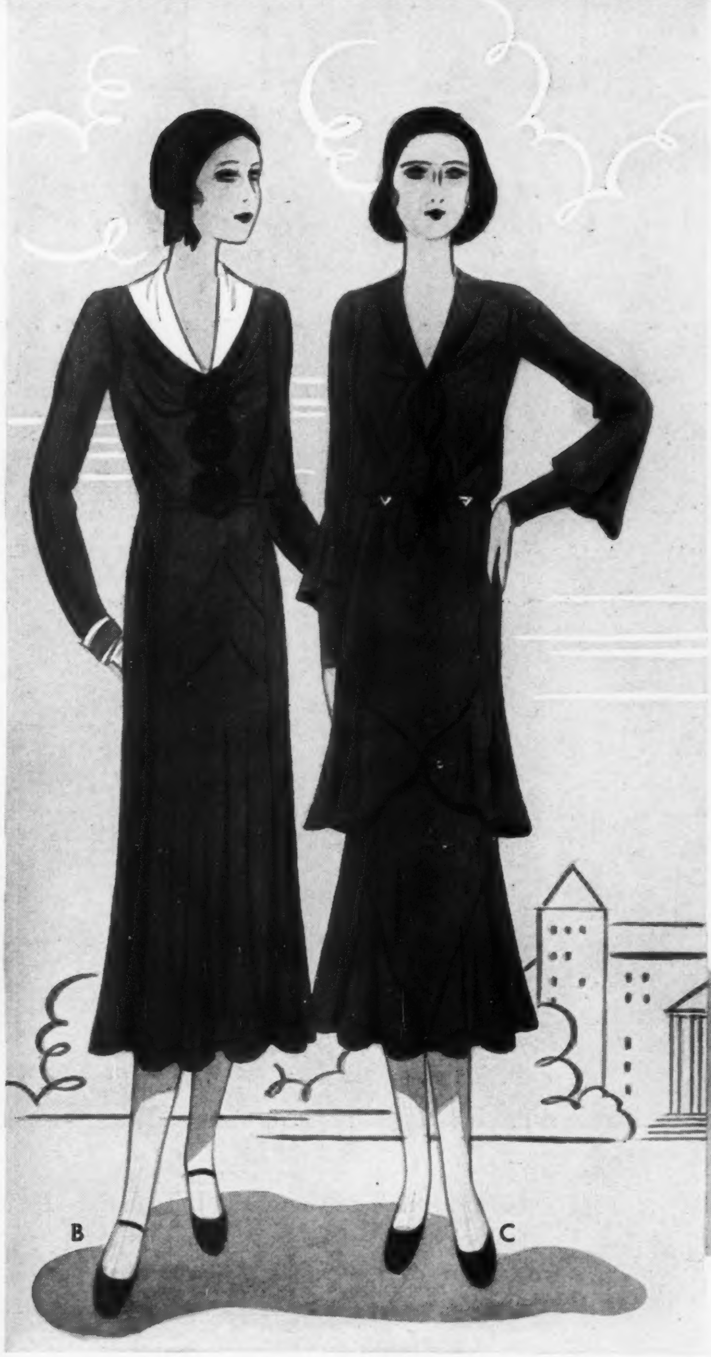
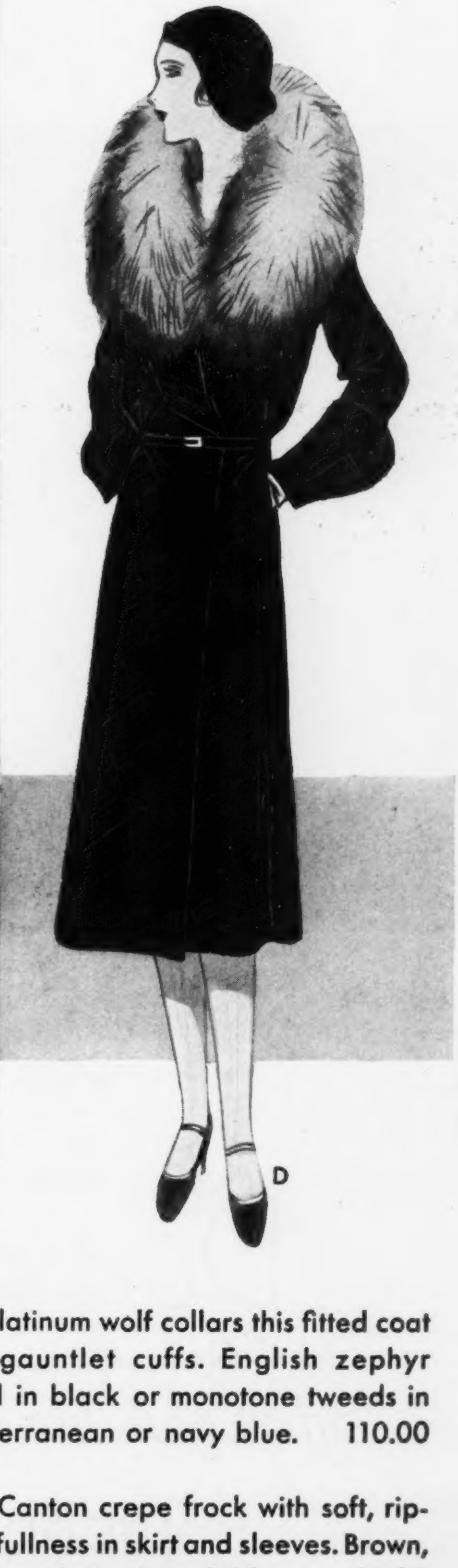
PHILADELPHIA PARIS LONDON

BONWIT TELLER
FIFTH AVENUE . . NEW YORK

School Fashions Have a Smartness all their own!







A . . . This fitted coat has a swagger scarf collar. Of English monotone tweed in tones of green, brown, Mediterranean blue, tan or navy blue. 65.00

B . . . Patent leather flowers accent this new frock with contrasting collar. Canton crepe in brown, red, or black. 49.00

D . . . Platinum wolf collars this fitted coat with gauntlet cuffs. English zephyr tweed in black or monotone tweeds in Mediterranean or navy blue. 110.00

C . . . Canton crepe frock with soft, rippling fullness in skirt and sleeves. Brown, tomato red, Rembrandt blue. 39.00

Misses' Gowns . . sizes 12 to 20 . . . Misses' Coats . . sizes 12 to 18

BRING BACK the LOVELINESS dulled by sun and wind

Denneys HERBAL CLEANSING CREAM
Denneys HERBAL SKIN TONIC
Brings the natural color to the cheeks. Will clarify sallow skin by patting briskly with a pad of cotton.
Denney & Denney of Philadelphia
Denneys HERBAL OIL BLEND
For very very Dry Skin
Denney & Denney
Denneys HERBAL TEXTURE LOTION
Denney & Denney
HERBAL ASTRINGENT CREAM
Denney & Denney

FRANCES DENNEY

offers you her new

HERBAL PREPARATIONS

Skin, roughened and parched by sun and wind, can easily be restored to its natural loveliness. MISS DENNEY'S new Herbal Preparations are designed to *bring back* and *keep* the fresh, clear beauty of your skin.

Herbal Cleansing Cream: Doubly penetrating—yet so inexpressibly soft and gentle in its action that it may be used on the most sensitive skin. $1, $2, $3.50, $6.

Herbal Texture Lotion: A deep-pore liquid cleanser that also *refines* the skin. Removes oiliness—and is wonderful for that quick freshening-up in the morning and during the day. $1.50 and $2.50.

Herbal Skin Tonic: Contains precious herbal extractions that revitalize the cells, restore active circulation and leave the skin freshened and invigorated. $1 and $2.

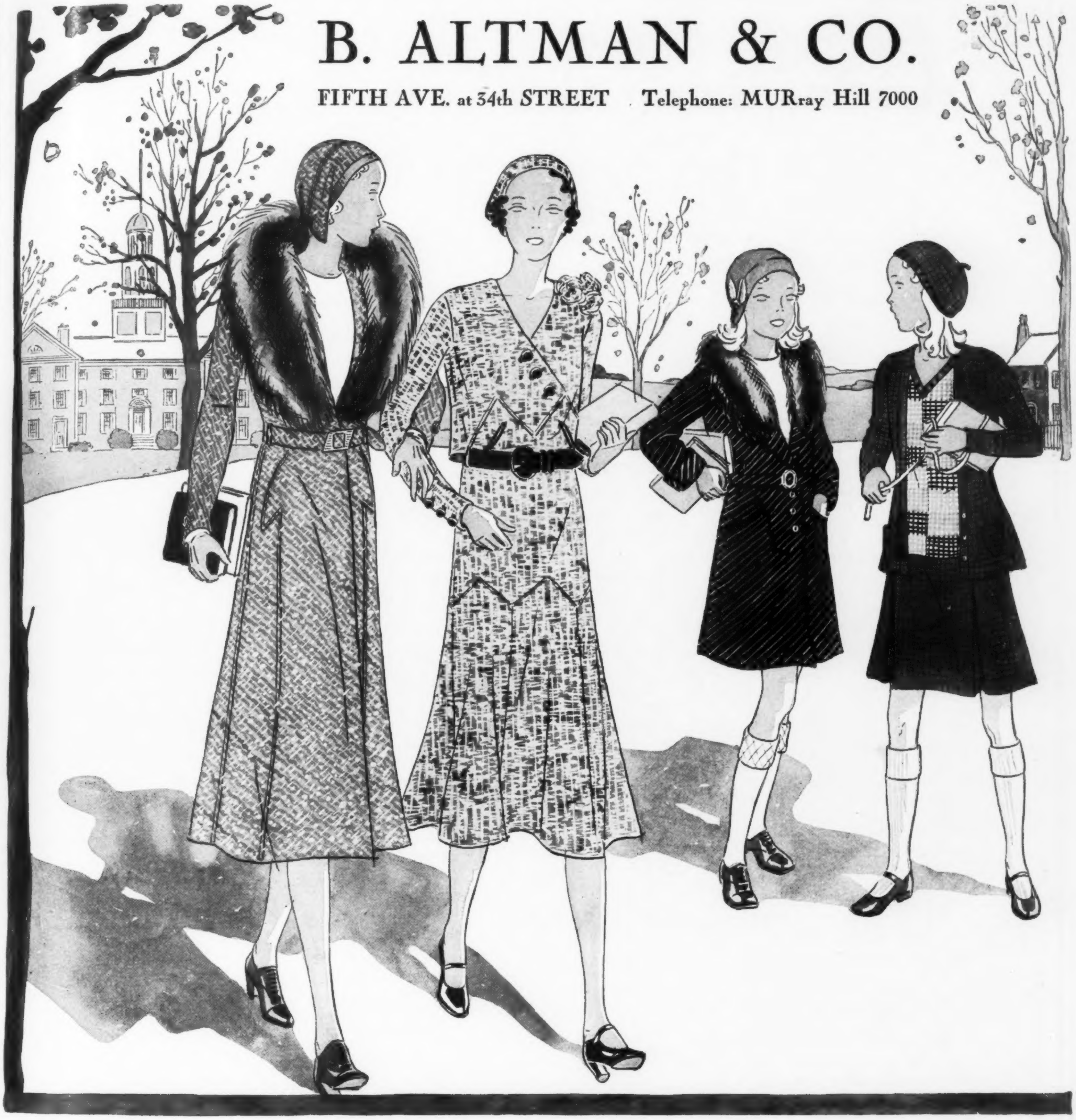
Herbal Oil Blend: A remarkable new preparation that penetrates deeply into and nourishes the tissues underlying the skin. Unexcelled for dry skin and for the face that is aging . . . . . . $5.

Herbal Astringent Cream: A soft, fluffy cream with astringent qualities. A thin film on the skin protects against the effects of sun and wind and serves as a splendid base for powder . . $2.50.

▼ ▼

All MISS DENNEY'S Preparations are available through selected stores in each city. If you will write to her in Philadelphia, she will be happy to send you any additional information regarding her Methods and Treatments.

DENNEY & DENNEY
PHILADELPHIA — NEW YORK



B. ALTMAN & CO.

FIFTH AVE. at 34th STREET . Telephone: MURray Hill 7000

ALTMAN'S, the Gateway to School Chic

Countless adorable seekers of knowledge have begun their training in the school of chic with elementary courses in the wearing of Altman apparel. They now return to their Alma Maters with the correct tilt of brim, length of skirt, and cut of material properly accessoried et al, to begin the new Fall term—via Altman's.

Junior Coat, sizes 13 to 17, $59. Skirt, $19.50. Beret, $7.50. Ensembled of tweed. Lacey tweed dress, bolero back, 13 to 17, $39. Tweed Hat, $10

Girl's tweed coat, sizes 10 to 16, $59. Feathered felt hat, $5. Girl's knit suit with beret, bodice top skirt, sizes 6 and 8; tuck-in skirt, sizes 10 to 16, $14.50

APPAREL FOR GIRLS AND JUNIORS—SECOND FLOOR

An Inspiring Guide to Smartness in the New Fall Fabrics

All the new weaves, designs and colors shown at the recent Paris openings are included in McCutcheon's collection of New Fall Fabrics. Silks, Velvets, Metal Brocades and Woolens in fascinating variety have been carefully and expertly selected for this Fall's smartest frocks, suits and coats.

***FREE SAMPLES:*—Check through the list below and send for samples of the fabrics that interest you. Your mail order will receive our prompt and careful attention.**

SILKS

Tweed Silks with small all-over designs in all the new colors. They combine beautifully with the new Fall Woolens. 39" wide. **$3.95** a yard.

Imported Velvet of a soft, rich, all-silk quality with an erect pile. Comes in a wide color range, including the newest shades from the latest Paris openings. Also white and black. 39" wide. **$7.50** a yard.

Canton Crepe is the Season's smartest fabric for any type of frock. All-silk, heavy quality. In black, white and all the new Fall colors. 39" wide. **$2.50, $3.95** and **$4.95** a yard.

Flat Crepe makes up into lovely frocks for any time or occasion. All-silk, pure dye. Every fashionable shade in stock, including the new Parisian colors. In three price ranges. 39" wide. **$2.95, $3.95** and **$4.95** a yard.

Satin Crepe is always a popular fabric for Fall wear. All-silk, pure dye. Can be used on dull or satin side. In white, black and the smart shades. 39" wide. **$4.95** a yard.

Satin Back Moiré comes in a wide range of colors as well as black and white. 39" wide. **$5.50** a yard.

Crepe de Chine in all the new colors and the latest pastel shades for lingerie. Of heavy, all-silk, pure dye quality that washes perfectly. 39" wide. **$1.95** a yard.

Crepe Monique is a new, heavy weave, sheer material with a flat finish. One of the smartest weaves shown in Paris. Complete range of colors. 39" wide. **$4.95** a yard.

Imported Velutina (Velveteen) — a rich, soft quality fabric that will be very smart this Season. Black and all the new autumn colors. Exceptional values. 35" wide. **$2.95** a yard.

SPECIAL VALUES IN BLACK SILKS AND VELVETS

Transparent Velvet—a deep, rich black, of excellent quality. Black only. 39" wide. **$5.95** a yard.

Satin Crepe—a soft, lovely black silk of exceptional quality for standard all-year round wear. All silk. Pure dye. Black only. 39" wide. **$3.95** a yard.

Canton Crepe—an exceptionally heavy quality silk in dull, rich black. 39" wide. **$1.95** a yard.

Flat Crepe—an exceptional value in a heavy quality, all-silk, pure dye material. Black only. 39" wide. **$2.95** a yard.

WOOLENS

Imported English Tweeds in typical, mannish effects and genuine Heather Mixtures are the right weight for sports' or tailored frocks and suits. Specially manufactured for tailoring. 54" wide. **$6.50** a yard.

Imported Scotch Tweeds for sports' and travel wear in soft monotone mixtures. 54" wide. **$10.50** a yard.

Imported Grantania is a new, sponge-like homespun that will tailor most attractively and drape like a cashmere or a crepe. Splendid fabric for dress, suit or frock of any description. In the new Fall colors—and black. 54" wide. **$6.50** a yard.

Silk and Wool Tweed Mixtures in just the right light weight for sports' dresses and tailored suits. 54" wide. **$4.95** a yard.

Monotone Tweeds are lovely fabrics in a variety of lovely new Fall colors. The color range includes brown, tan, strawberry red, henna and green. 54" wide. **$5.95** a yard.

Imported Crepe Faconette is widely regarded as this Season's most beautiful woolen for light-weight dresses and frocks for which it is exclusively made. But when an ensemble is required, a heavier crepe, in matching colors, is made to complete the Ensemble. 54" wide. **$3.95** a yard.

Heavy Crepe to match the above in the same colors offered in light-weight crepe. 54" wide. **$5.50** a yard.

Imported Embroidered Jersey is the very latest from Paris. This fabric is being made into dresses and suits and is distinctively new. 40" wide. **$6.50** a yard.

Light-Weight Dress Tweeds are particularly lovely this year. Some are nubbed and some are semi-mixtures. A large assortment to select from. 54" wide. **$3.95** to **$5.50** a yard.

Imported Deer Skin is a very soft, suede-like fabric with a beautiful velvet-like bloom. The newest fabric for dressy coats. 54" wide. **$8.50** a yard.

Jersey Cloth is a fine, French-spun Jersey which is offered in a large selection of colors. 54" wide. **$1.75** a yard.

Double Knit Interwoven Cashmere Jersey at McCutcheon's is of exceptionally good quality. It does not sag or stretch. 54" wide. **$3.75** a yard.

Imported All Wool Challis in scores of new designs and smart color effects as well as a wide range of plain shades. 27" and 31" wide. **$1.25** a yard.

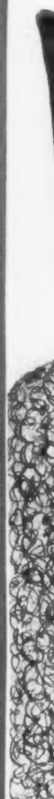
Viyella Flannel in a complete range of Solid Colors, Shirting Stripes, Checks and Clan Plaids. Guaranteed unshrinkable. 31" wide. **Stripes, $1.85** a yard. **Plain Colors, $2.00** a yard. **Plaids, $2.25** a yard.

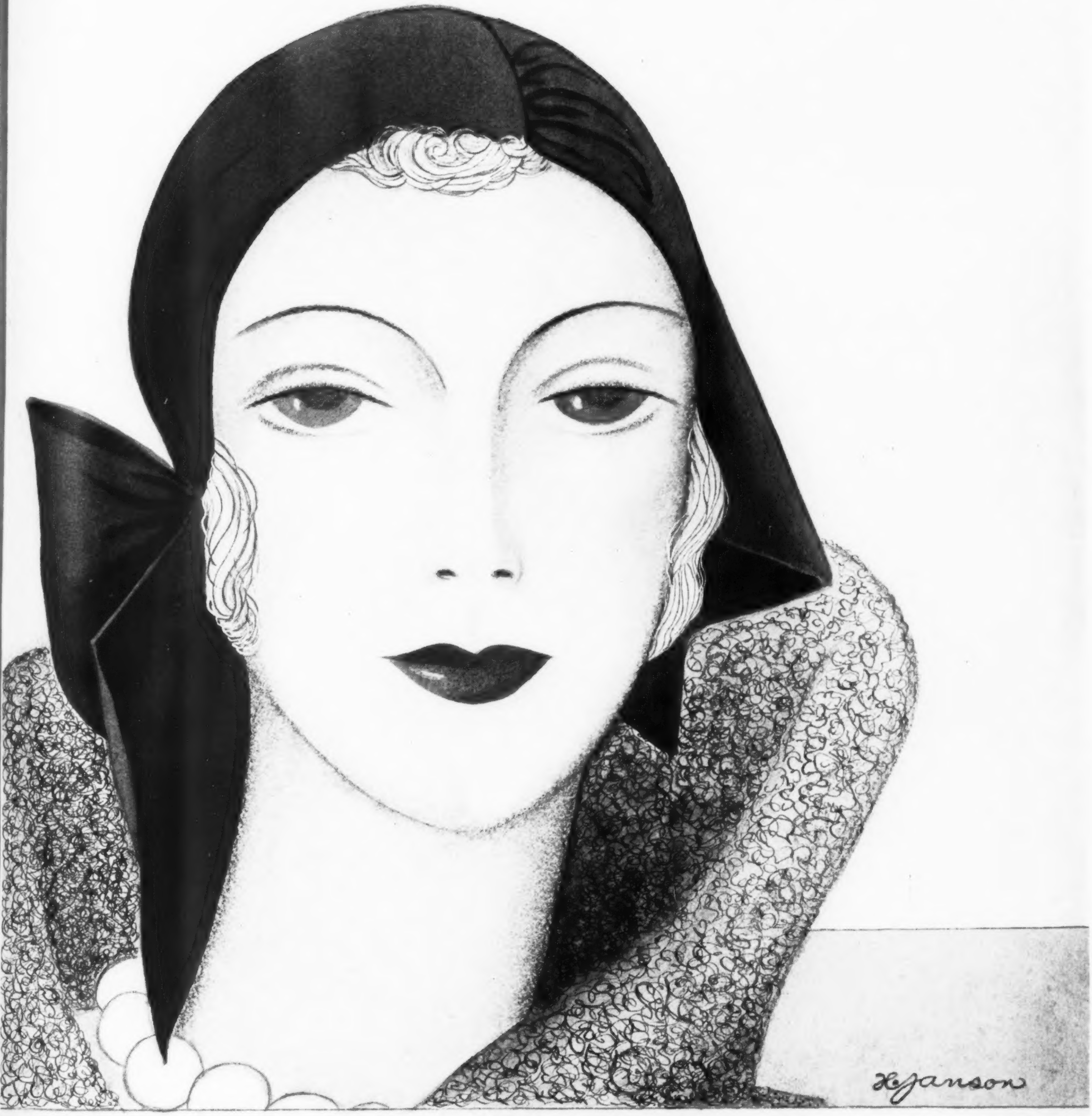
We have the latest Vogue Patterns

McCutcheon's

DEPARTMENT 18, FIFTH AVENUE AT FORTY-NINTH ST., NEW YORK Reg. U.S. Pat. Off.

VOG





"FRIVOLE", illustrated

AUTUMN in one of her softest, most alluring moods—and "Frivole", newest Milgrim hat creation, delightfully interpreting it! For sheer femininity, and its quality of whimsical, youthful charm—"Frivole" in Super-Felt carries off Fashion honors in a season just opening.

"Frivole" may be accurately fitted in your exact head size.

MILGRIM
6 WEST 57th STREET, NEW YORK
CHICAGO CLEVELAND DETROIT MIAMI BEACH

UPON REQUEST—A BROCHURE OF MILGRIM HAT AND GOWN MODES AND THE NAME OF SHOP FEATURING THEM IN YOUR CITY

Gunther's Fall Collection is the answer to the new Paris ultimatum . . . that furs shall be as subtly origi as gowns...that they shall achieve the suave sophistication of a luxurious dress material...Only perf skins tailored by the deftest furriers can create that HAUTEUR of style perfection identified with Gunthe

gunther

furs

666 fifth ave., near 53rd st.

Portrait by Gâbor

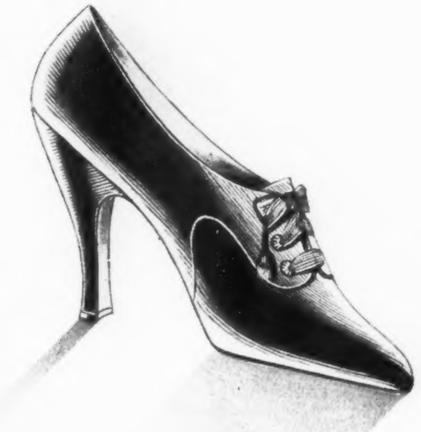
origin
perfe
Gunthe

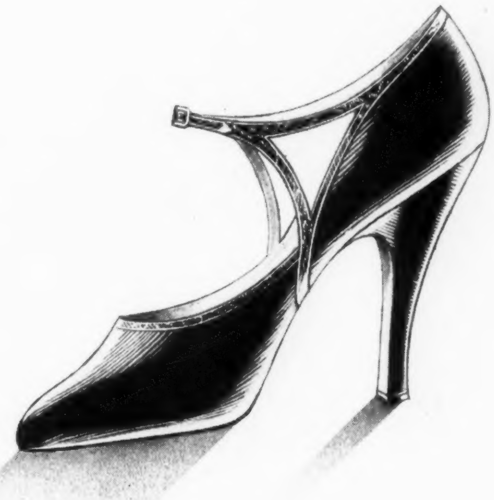
Gábor

I. MILLER

INSTITUTION
INTERNATIONALE

Beautiful Shoes





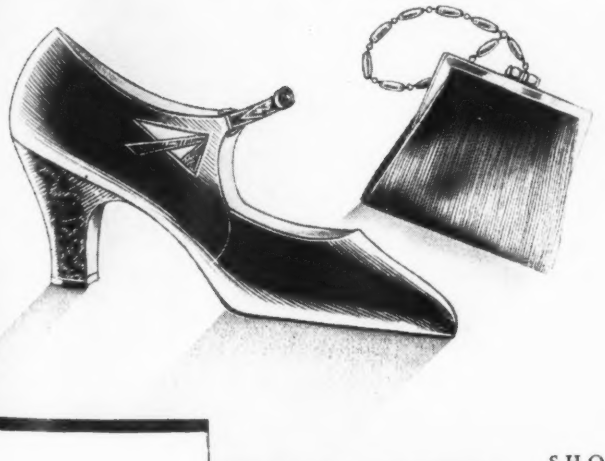
THE
MODE
FOR

BLACK *is charmingly met in..*

MONOGRAIN SILK

by *I. Miller*

As all femininity fares forth in Black, Monograin becomes the overwhelming fashion favorite for wear with the new autumn hats, gloves and handbags of this subtly-woven silk. Its delightful feel on the foot, its slenderizing intrigue, its softly-subdued lustre, its deep, dungeon-black beauty, all combine to make this new fine-textured faille the loveliest silk that slippers have worn in lo, these many seasons!



I. Miller Bags of Monograin perfectly match the slippers.

DUBBL-DULL HOSIERY... by I. Miller . . . charmingly complements the subdued lustre of Monograin.

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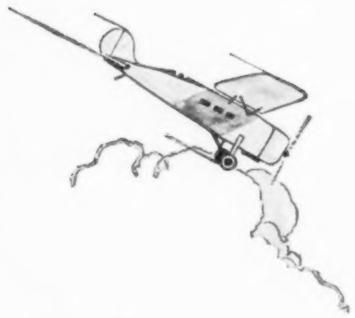
SHOPS AND AGENCIES
IN PRINCIPAL CITIES



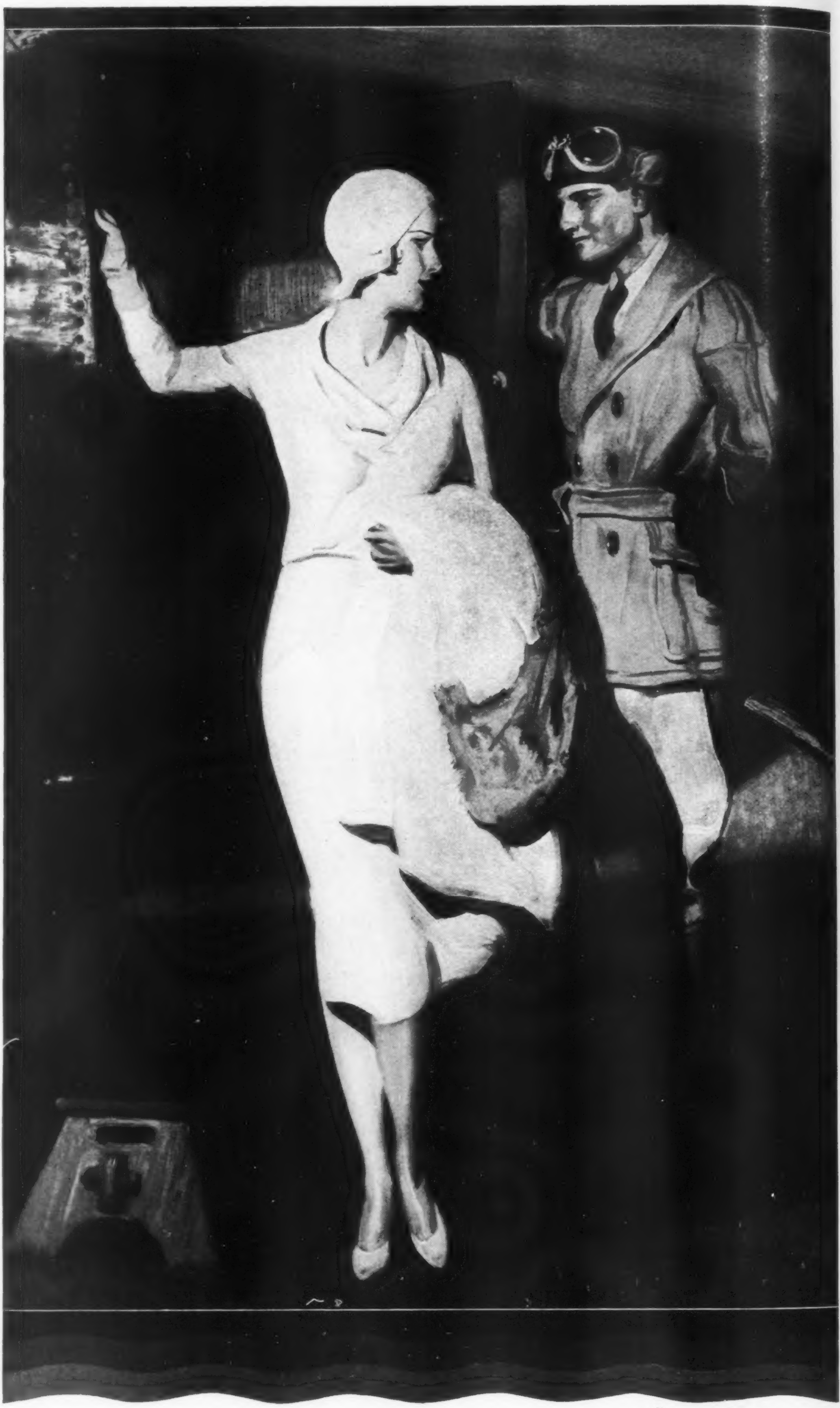
from TOPAZ MISTS *to* WARM BROWN EARTH

You may have fleeting glimpses of Humming Bird's new autumn colors during a misty, sunset flight—in the trailing clouds turned dusky plum, skies of dulled rose bronze, yellow fields softened to beige, reaches of honest earth, warm and brown.

But it is better still to see these winsome shades held captive in the beautiful fabrics of Humming Bird Hose, themselves, with their stitches so closely knit that the texture is veil-like; with their threads so tightly twisted that only the ghost of a lustre persists.

Styles, weights and colors for all occasions. Sold in stores of the better class everywhere.

Picot Edges and Tailored Hems
—French and Pointed Heels,
self-colored and Black—Chiffon,
Service Sheer, Service Weights.



© 1930. DAVENPORT HOS. MILLS, INC.

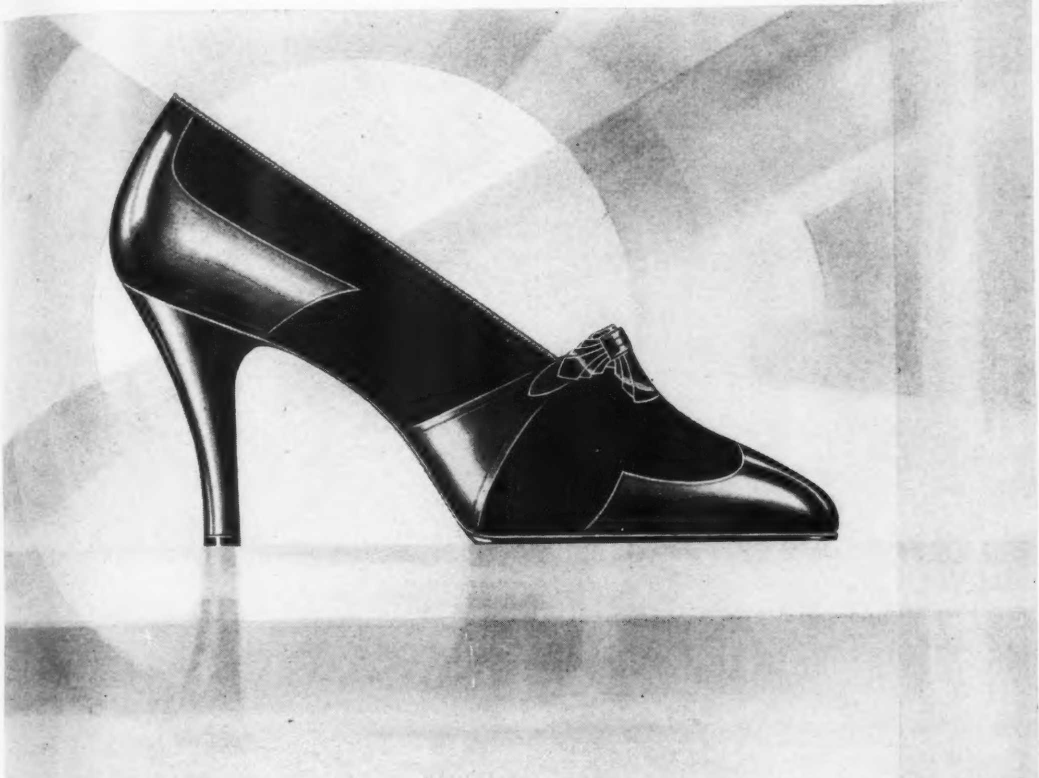
Humming Bird
FULL FASHIONED HOSIERY

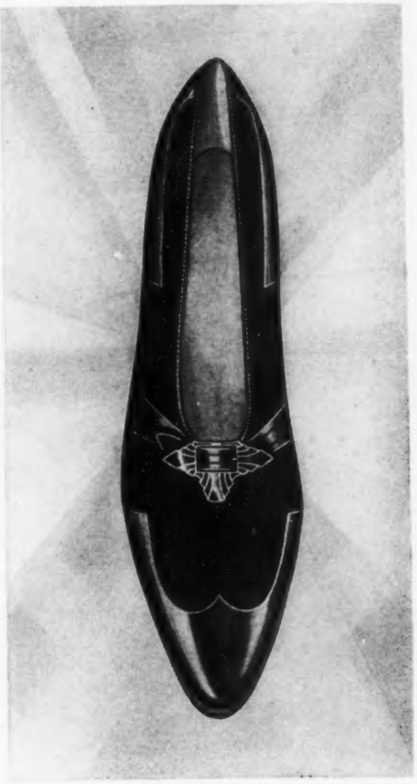
DAVENPORT HOSIERY MILLS, Inc., Chattanooga, Tennessee
NEW YORK OFFICE • • • • • 385 Fifth Avenue

N20

The mode makes a MATERIAL DIFFERENCE

Black suede
trimmed with black
calf; or black kid with
black gartersnake—$13.50.
Black-and-white rajah lizard
with black calf; or coffee
rajah with brown calf—$16.50.





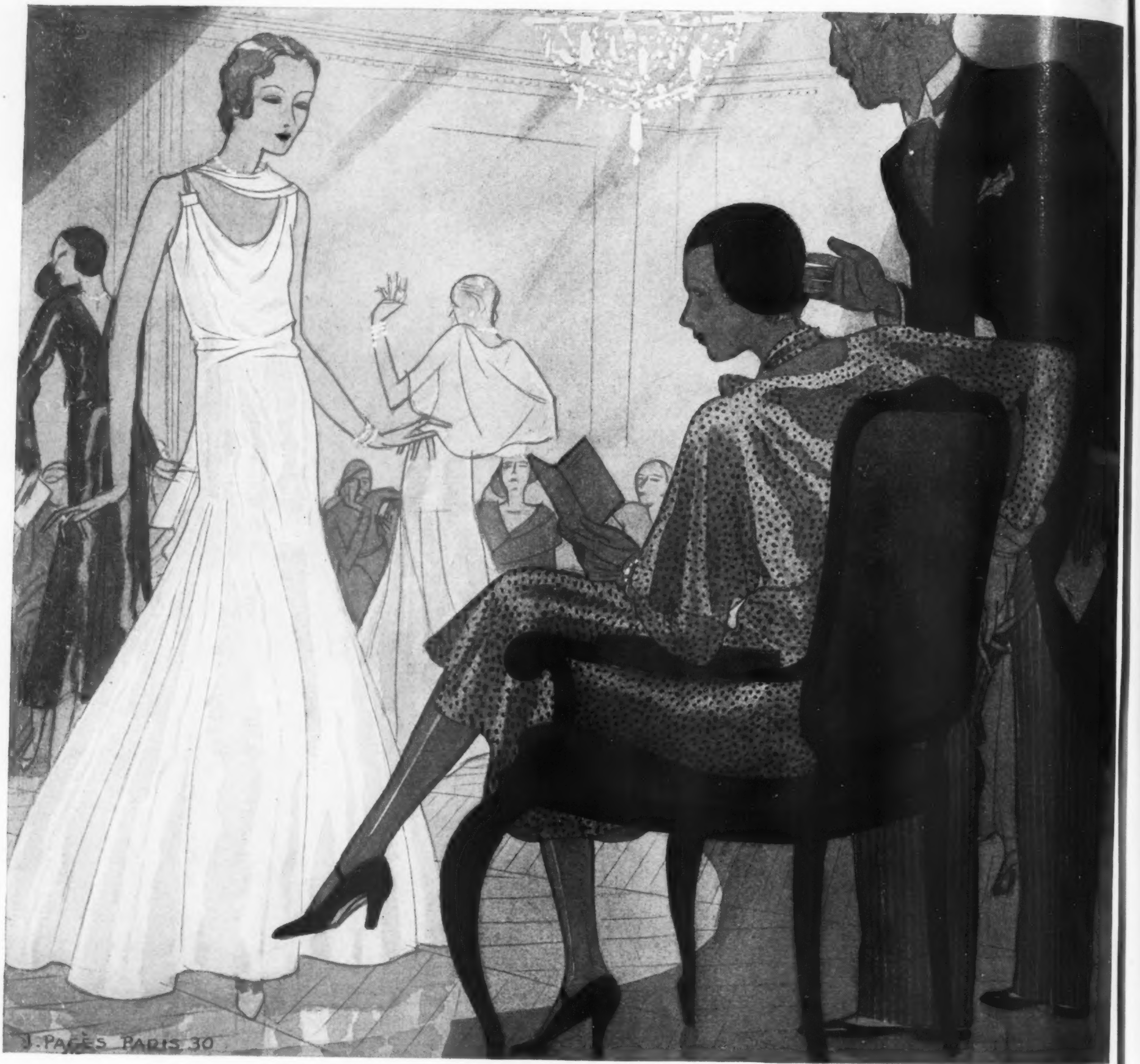
The new feeling for textures has brought about a new manner of achieving essential contrast . . . by combining, not different colors, but different materials of the same color. Smooth surfaces against rough, dull finishes set off by glossy ones . . . Walk-Over footwear, decidedly "of the ensemble," repeats this one-color contrast theme. The LISBETH step-in pump, shown in black velvety suede trimmed with black smooth calf, also combines kid with snake and lizard with calf.

Walk-Over hosiery and bags
to complete the ensemble.

WALK·OVER

510 FIFTH AVENUE

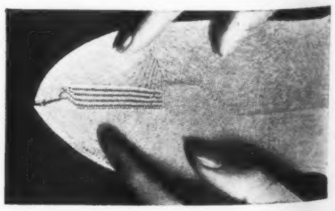
PARIS: 21 Boulevard des Capucines
LONDON: 372 Oxford Street, W.



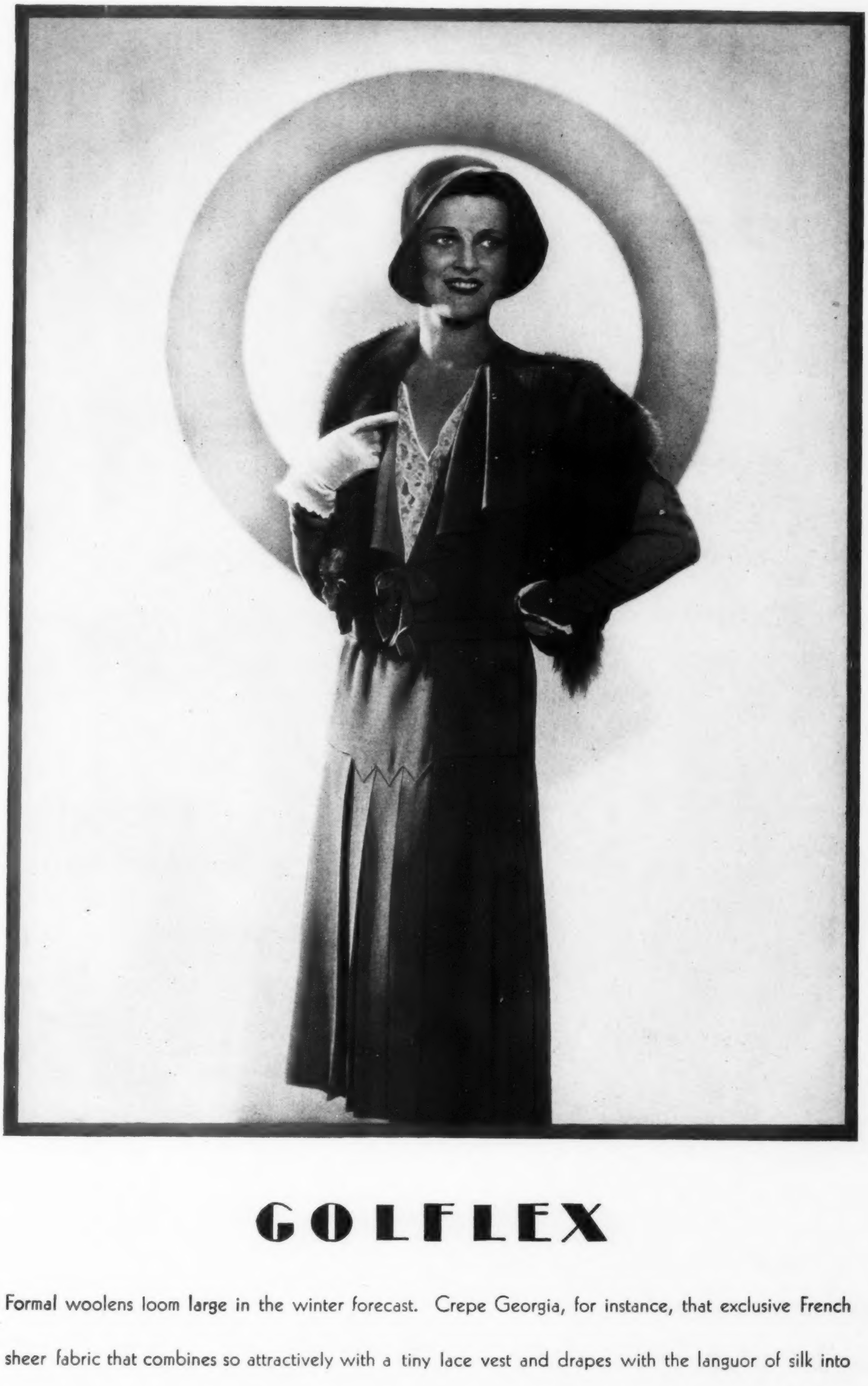
the well turned ankle

THE ANKLE has again become a thing of mysterious and glamorous beauty. So that now, as never before, it is necessary to be fastidious about stocking fit. To assure a perfection of fit such as you have never dreamed of, Van Raalte has made a departure in stocking design. . . . The Flextoe, a dainty mesh insert at the sides of the toe, eliminates the slightest wrinkle or discomfort, and assures a glove-like fit across the instep and at the sides of the foot. . . . In such an amazing variety of tones you are sure to find just the stocking to fuse the ensemble into a thing harmonious and complete. "... because you love nice things."

The Van Raalte stockings range in price from $1.50 to $4.00. They range in weight from the sturdiest of service weights to those wisps of ingrains that seem merely soft-colored peach down. The Flextoe is featured on the service stockings as well as on the sheer chiffons. At all the leading shops.



VAN RAALTE
FLEXTOE



GOLFLEX

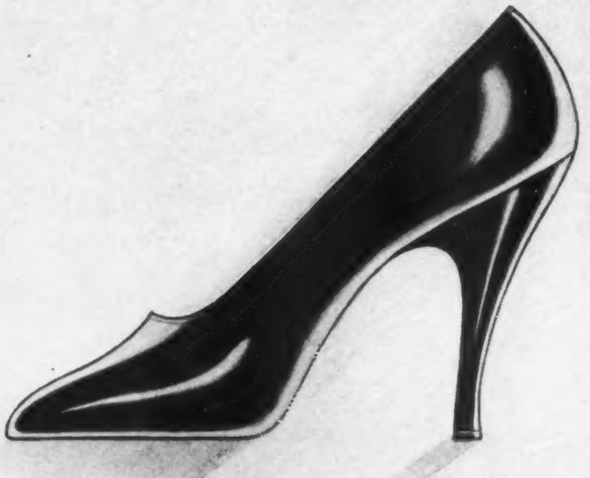
Formal woolens loom large in the winter forecast. Crepe Georgia, for instance, that exclusive French sheer fabric that combines so attractively with a tiny lace vest and drapes with the languor of silk into soft, flowing jabots . . . yet retains its "wool personality" in a severely simple skirt of three decided box plaits . . . In winter brown, cricket green, sevilla red, navy and black with the fine detail synonymous with Golflex tailoring . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C. and in Canada by Gould Samuel & Co., Montreal—Sold by all Golflex dealers. $49.50

I. MILLER

INSTITUTION
INTERNATIONALE

De Luxe Shoe

lustrous
patent
leather
and the
famed . . . .



163 *Last*

make the opera mode momentous

Again, the genius of I. Miller asserts itself ...this time in the growing preference for the simple Opera Pump. For I. Miller's now-famous 163 last gave to the Opera the factor it always needed: faithful fit...clinging snugness at the heel, ease at the instep, perfect freedom at the vamp. And, with supple Seton Patent Leather providing lasting shapeliness and lustrous beauty, the Opera takes its rightful place as an autumn fashion leader.

SETON *Patent Leather*
renowned for its wear, lasting beauty, and suppleness, fashions the model illustrated above.

Armada . . . a new gun-metal Hosiery by I. Miller
blends perfectly with Patent Leather.

SHOPS AND AGENCIES
IN PRINCIPAL CITIES

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Frock

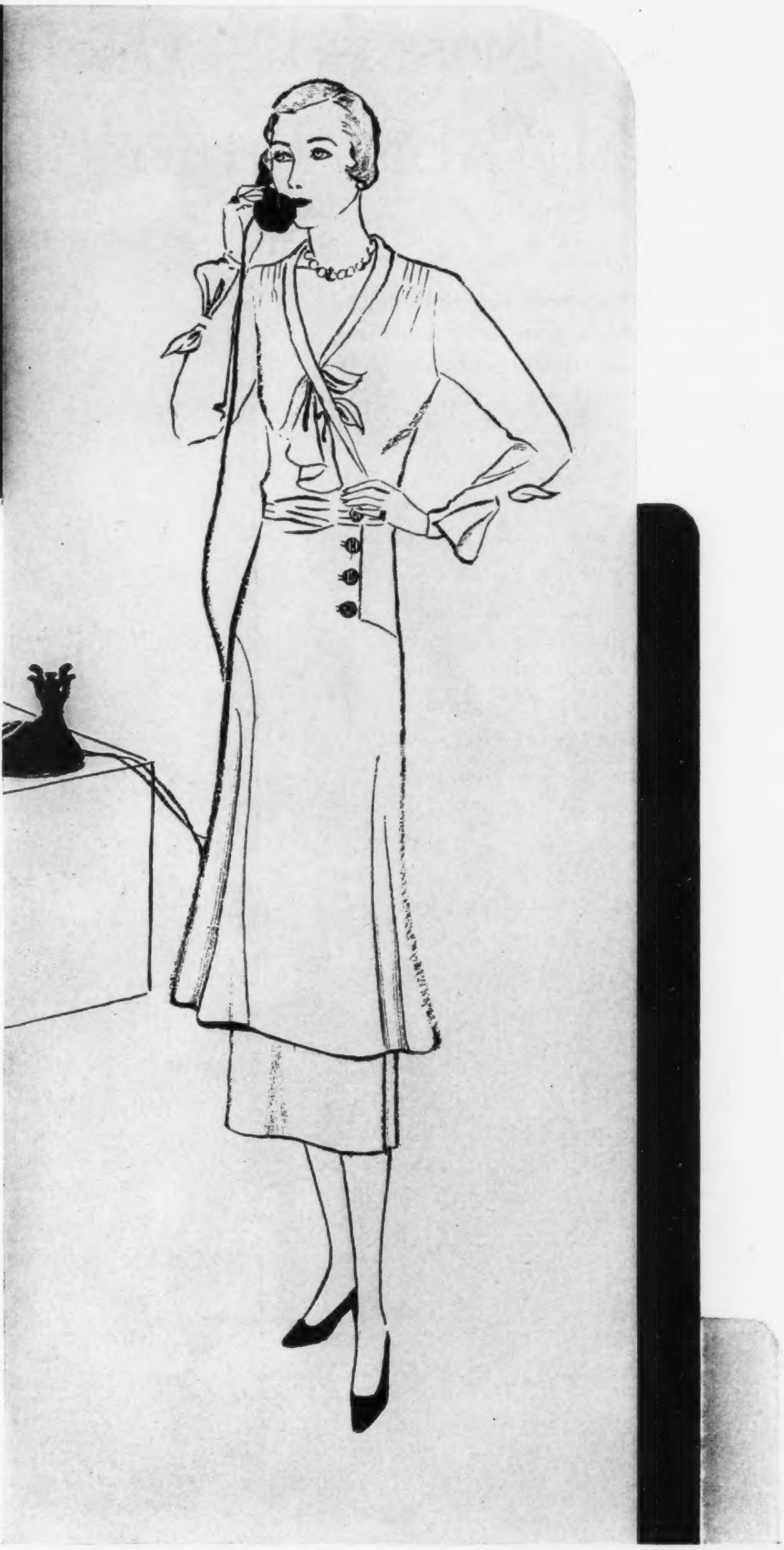
$69.

$25.

Caro

Sen

The new flared tunic by CAROLYN



This new mode strikes a fall style triumph on two scores: it has a flared tunic showing the new Russian influence; it is fashioned of supple canton crepe. Gracefully rolled collar, matching buttons, in every detail, this Carolyn Mode is another proof of the unusual inspiration with which the special committee of nationally known stylists selects every mode to be given the *Carolyn* label.

Carolyn Modes
are conservatively priced

Frocks and Gowns, $29.50, $39.50, $49.50. Coats, $49.50, $69.50. Ensembles, $39.50, $69.50, $95.00. Junior Frocks, $25.00. Junior Coats, $49.50. Hand bags, $5.00 and $7.50. Carolyn Underwear and Hosiery in a range of prices.

Send For Style Booklet: National Modes, Inc.
128 West 31st Street, New York City

Carolyn REG'D

THE NEW CAROLYN MODES ARE BEING SHOWN AT THE STORES LISTED BELOW

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Aurora, Ill.
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Austin, Tex.
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SCHLEISNER CO.
Baton Rouge, La.
ROSENFIELD D. G. CO., LTD.
Binghamton, N. Y.
HILLS, McLEAN & HASKINS
Birmingham, Ala.
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Boise, Ida.
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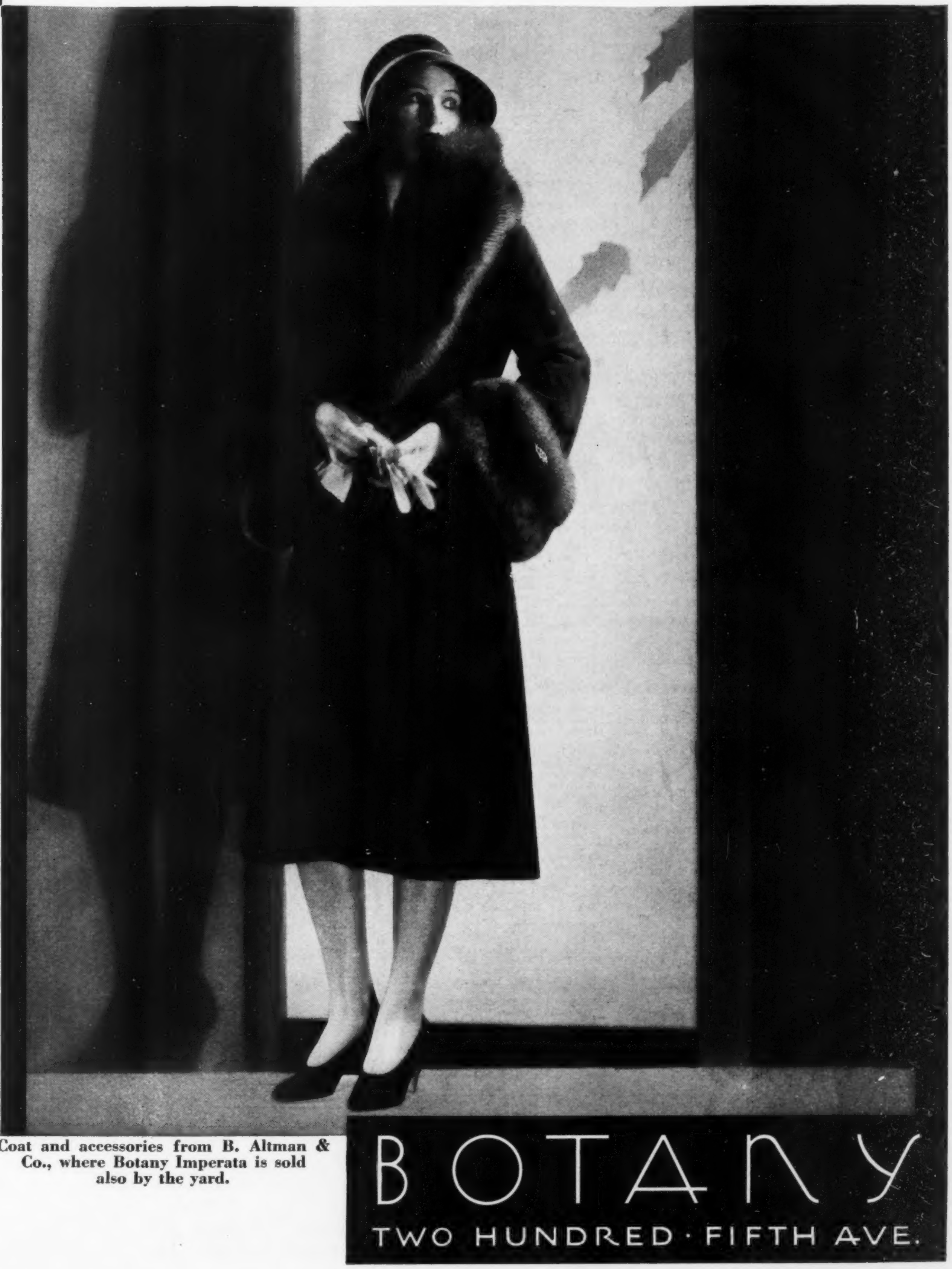

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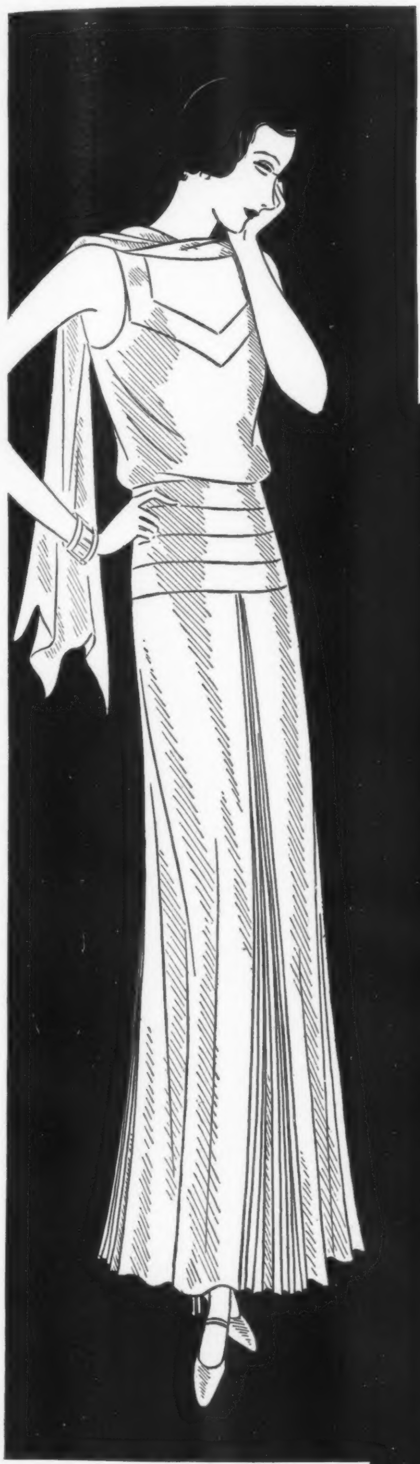

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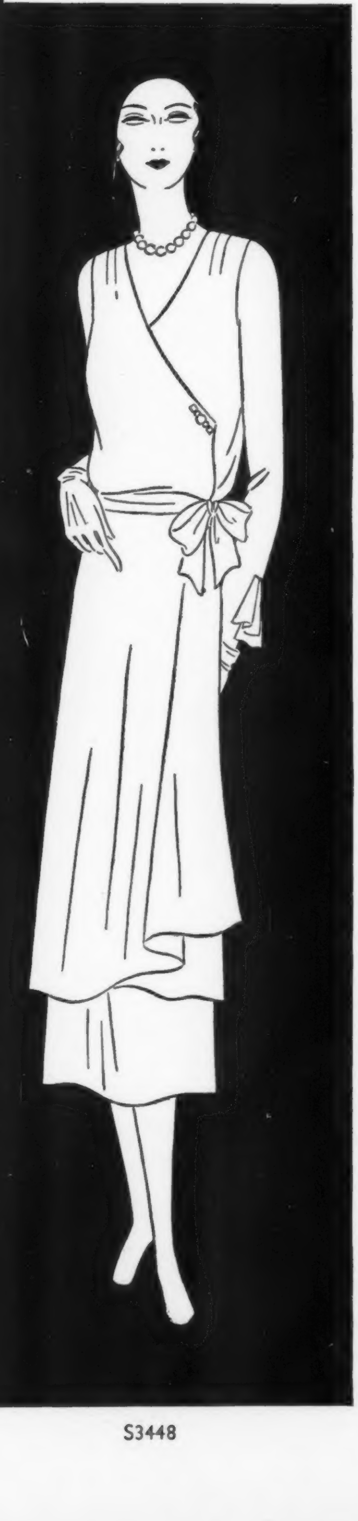

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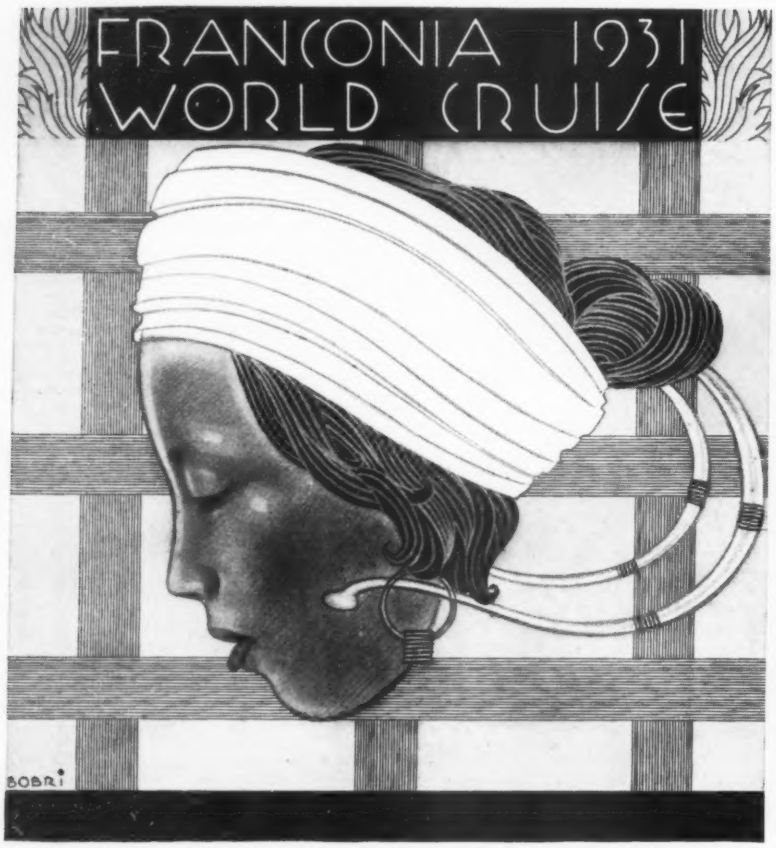

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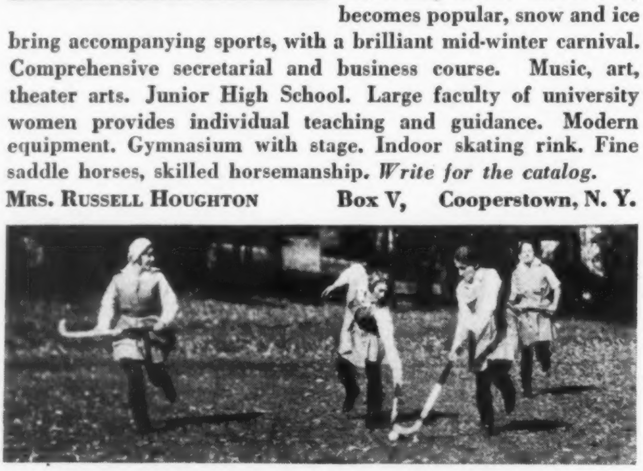

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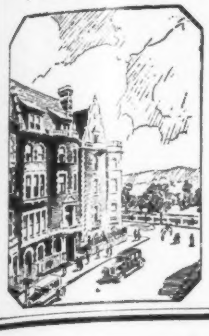

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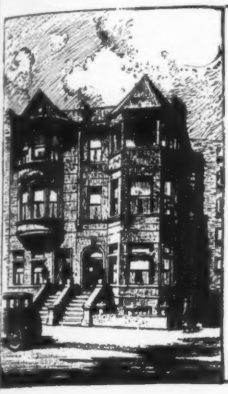

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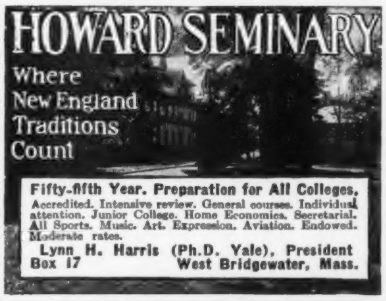

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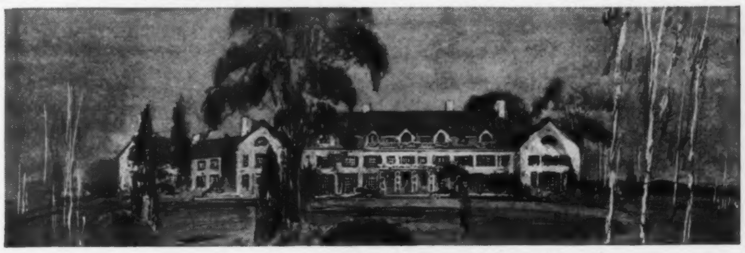

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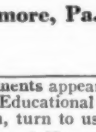

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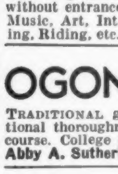

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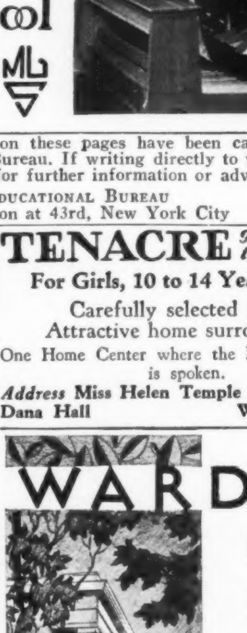

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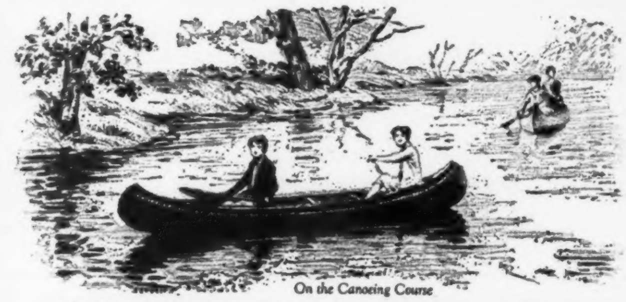

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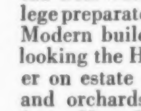

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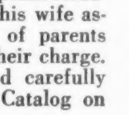

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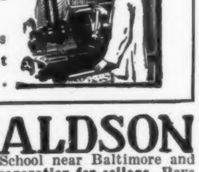

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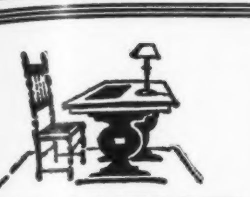

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Lynch—On July 14, to Mr. and Mrs. Edmund C. Lynch (Signa Fornaris), a daughter.

Taylor—On July 20, to Mr. and Mrs. Harold Lawrence Taylor (Anita White), a daughter.

Townsend—On July 23, to Mr. and Mrs. Greenough Townsend (Rachel Maxtone Graham), a son.

Tuttle—On July 22, to Mr. and Mrs. W. Guertin Tuttle (Virginia McClellan), a daughter

DETROIT

DeGroat—On June 25, to Mr. and Mrs. Louis Edgar DeGroat (Olive Noble), a daughter, Martha Hewitt DeGroat.

Kugeman—On July 9, to Mr. and Mrs. Arthur Morlev Kugeman (Julia Buhl), a daughter.

NEW ORLEANS

Baquié—On June 9, to Mr. and Mrs. John Gordon Baquié (Marguerite Montgomery), a daughter, Marguerite Morel Baquié.

PHILADELPHIA

Bartow—On July 13, to Mr. and Mrs. Francis Allen Bartow (Miranda N. Boyd), a son, Francis Allen Bartow, junior.

WASHINGTON

Courts—On July 16, to Commander George McCall Courts and Mrs. Courts (Mary Joy), a daughter.

ENGAGEMENTS

NEW YORK

Dodge-Davies—Miss Diana Dodge, daughter of Mrs. George D. Widener, to Mr. Frederick Martin Davies, son of Mrs. Horace Chase Stebbins.

Finucane-Smithers—Miss Gertrude Finucane, daughter of Mr. and Mrs. Francis Joseph Finucane, of Spokane, Washington, to Mr. Robert Brinkley Smithers, son of Mr. and Mrs. Christopher D. Smithers.

Francis-Foy—Miss Margaret Louise Francis, daughter of Mr. and Mrs. Arnold William Francis, to Mr. John F. Foy, son of Major Bernard J. Foy and Mrs. Foy, of Washington, D. C.

Hedges-Whitman—Miss Muriel Hedges, daughter of Mr. and Mrs. George Brown Hedges, to Mr. Herbert S. Whitman, son of Mr. and Mrs. Roger B. Whitman.

Opdyke-Knox—Miss Hilde Jeanette Opdyke, daughter of Mrs. Alfred Opdyke, to Mr. Donald Reed Knox, of Kansas City, Missouri.

Parish-Harding—Miss Marie B. Parish, daughter of Mr. and Mrs. Edward Codman Parish, to Mr. Charles L. Harding, junior, son of Mr. and Mrs. Charles L. Harding, of Dedham, Massachusetts.

Pool-Walcott—Miss Maud Lawrence Pool, daughter of Mr. and Mrs. John Lawrence Pool, to Mr. Roger C. Walcott, son of Mr. and Mrs. George Walcott.

ENGAGEMENTS (Continued)

Robinson-Gaumerais—Miss Rita Robinson, daughter of Mr. Anson Flower Robinson, to Mr. Jean Gaumerais, son of Doctor Maurice Gaumerais and Mrs. Gaumerais, of Paris, France.

CINCINNATI

Stephenson-Schmidlapp—Miss Clarinda Collings Stephenson, daughter of the late Edward Louis Stephenson, to Mr. Lawrence Maxwell Schmidlapp, son of the late William Horace Schmidlapp.

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Morris-Goodman—Miss Constance Morris, daughter of Mrs. Alfred Paul Morris, to Mr. William E. Goodman, third, son of Mr. and Mrs. William E. Goodman, junior.

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WEDDINGS

NEW YORK

Baird-Mitchell—On July 19, Mr. William Cameron Baird, son of Mr. and Mrs. Frank Burkett Baird, and Miss Marjorie Butler Mitchell, daughter of Mr. and Mrs. Roscoe Rowland Mitchell.

Durant-Solley—On August 30, Mr. George Marshall Durant, junior, and Miss Margaret Solley, daughter of Doctor Frederick Palmer Solley and Mrs. Solley.

Forman-Ripley—On August 2, Mr. John Newton Forman, son of the Reverend Doctor Henry Forman, of Gwalior, India, and the late Mrs. Forman, and Miss Julie Ripley, daughter of Mrs. Baillie Ripley.

Stebbins-Davies—On July 18, Mr. Horace Chase Stebbins and Mrs. Frederick Martin Davies, daughter of the late Eugene M. O'Neill.

Stone-Ewing—On August 4, Mr. Thomas Archibald Stone, of Washington, D. C., and Miss Ellen Cox Ewing, daughter of Mr. and Mrs. Thomas Ewing.

BALTIMORE

Crabbe-Watts—On August 30, at Gibson Island, Maryland, Mr. Thomas Mackay Crabbe, son of Mrs. Robert Hubbard Gould and the late David Crabbe, and Miss Idoline Watts, daughter of Mr. and Mrs. Harry Dorsey Watts

Parsons-Buckler—On July 24, in Paris, France, Mr. Paul Shumway Parsons, son of Dr. Luther M. Parsons and Mrs. Parsons, and Miss Marion H. Buckler, daughter of Doctor Thomas Hepburn Buckler and Mrs. Buckler.

CLEVELAND

Cushman-Ranney—On August 2, Mr. Robert Edgar Cushman, son of Mrs. C. E. Cushman and the late Mr. Cushman, and Miss Catherine Ranney, daughter of Mrs. Lynn A. Ranney.

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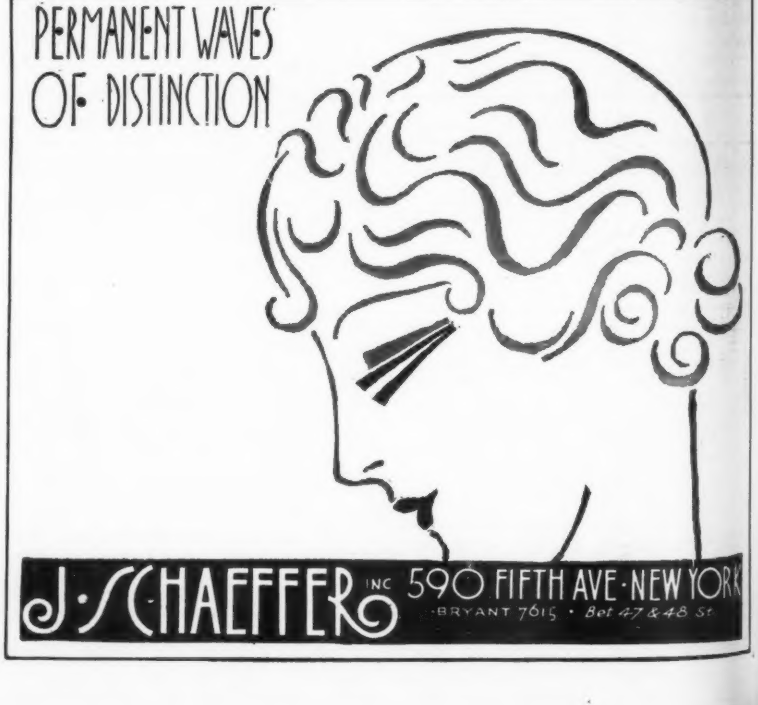

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VOGUE

SEPTEMBER 1, 1930

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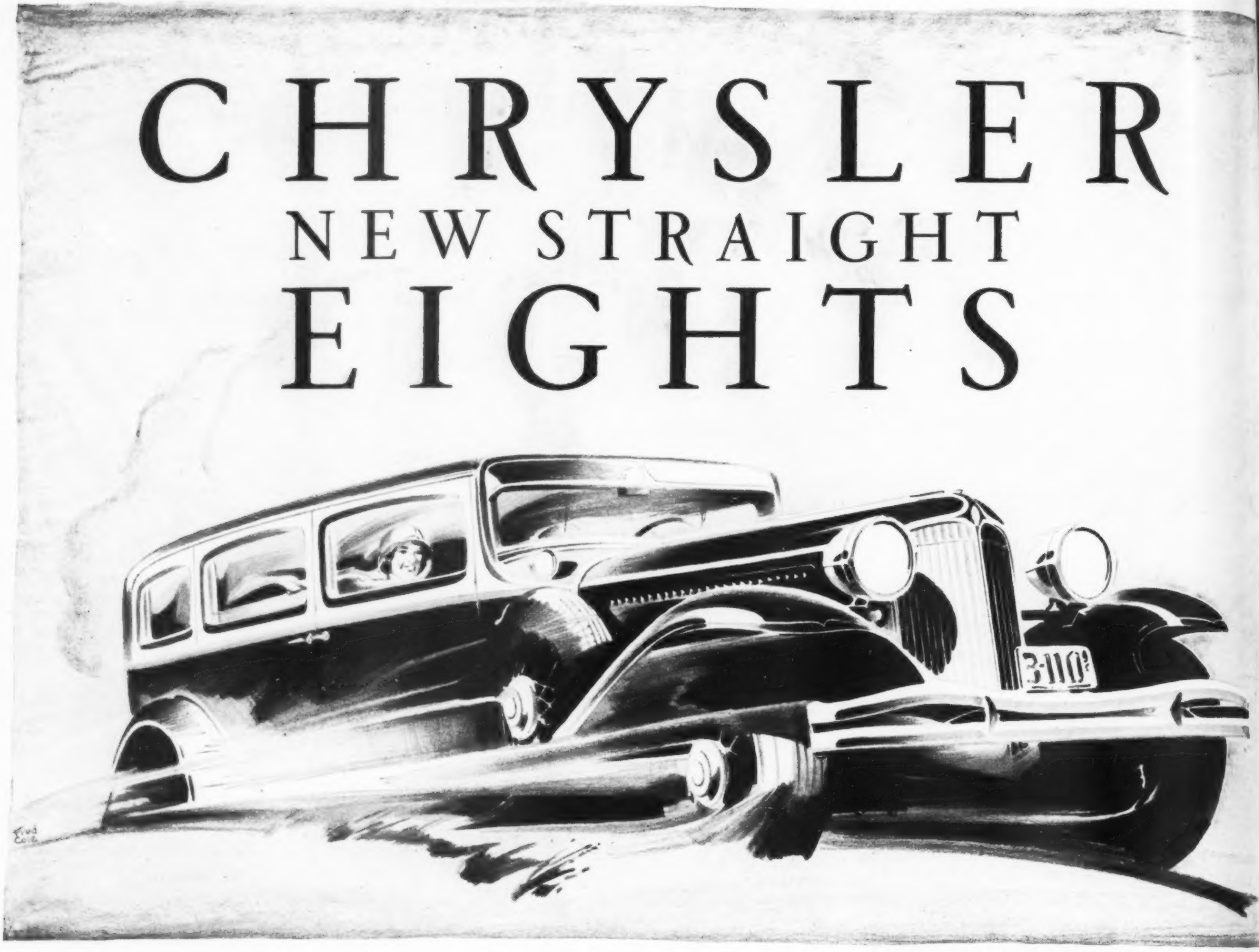

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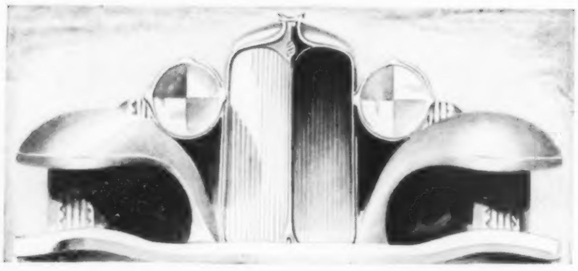

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What calls to mind a season, or even a period, better than its colours? Cherry-red and hunter's-green are romantic; pink and blue suggest the eighteenth century, purple and water-green the Italian Renaissance. The winter will be marked by harmonies of a somewhat Flemish character, like those of Rembrandt, Rubens, and Van Dyck.

Evening colours will glitter like jewels. There will be a preference not for one colour, but for the perfect shade of each colour: pinks and blues are indifferent, but both coral and turquoise are interesting. So, forget the words red, blue, green, yellow, and white, and imagine the glow of rubies, sapphires, emeralds, jade, topaz, diamonds, and pearls.

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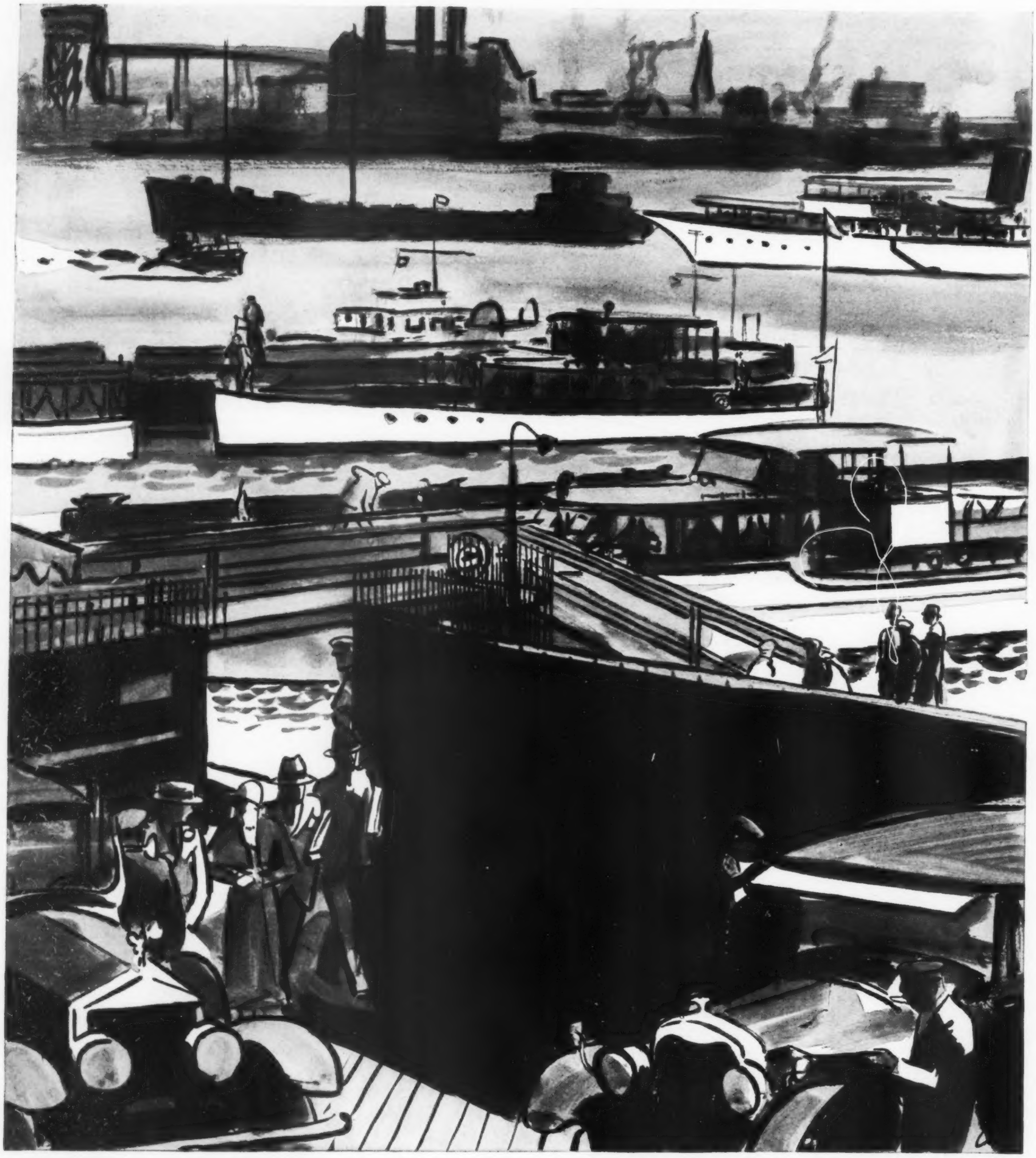

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NEW YORK—1930

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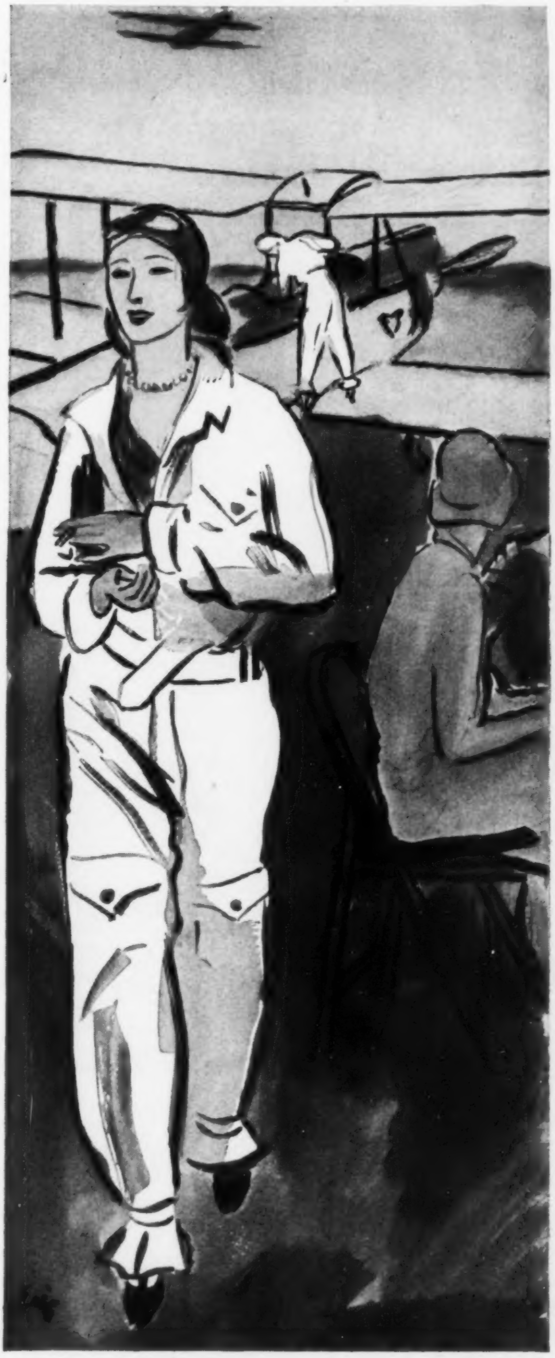
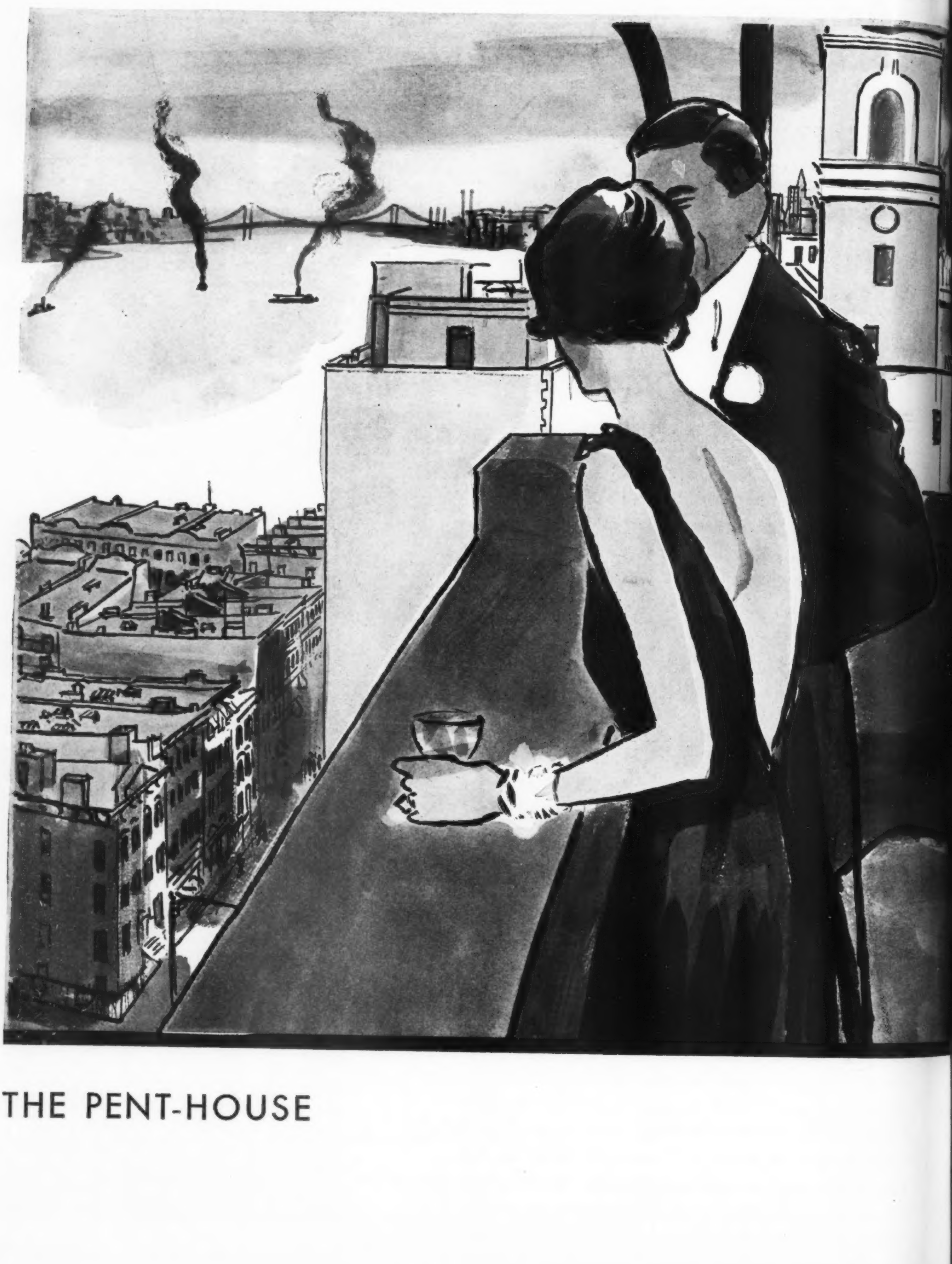
IN the Romantic 'Thirties, it required thirty-eight horses and ten mules to get a gentleman from Valencia to Madrid. In these Frantic 'Thirties, it frequently takes two hundred and fifty horse-power and as many as sixteen cylinders to get a gentleman from Westchester to Wall Street. And if the modern gentleman depends upon the roads during "rush hours" for his means of communication, he does not make vastly better time.

That the modern New Yorker is not depending upon them—that, on the contrary, increasing numbers of men and women have practically abandoned the roads and taken to the waters and rivers as a means of access to their offices—became apparent recently when the New York Police Commissioner took official cognizance of a new form of traffic congestion—the Yachtsmen-Commuters' Rush.

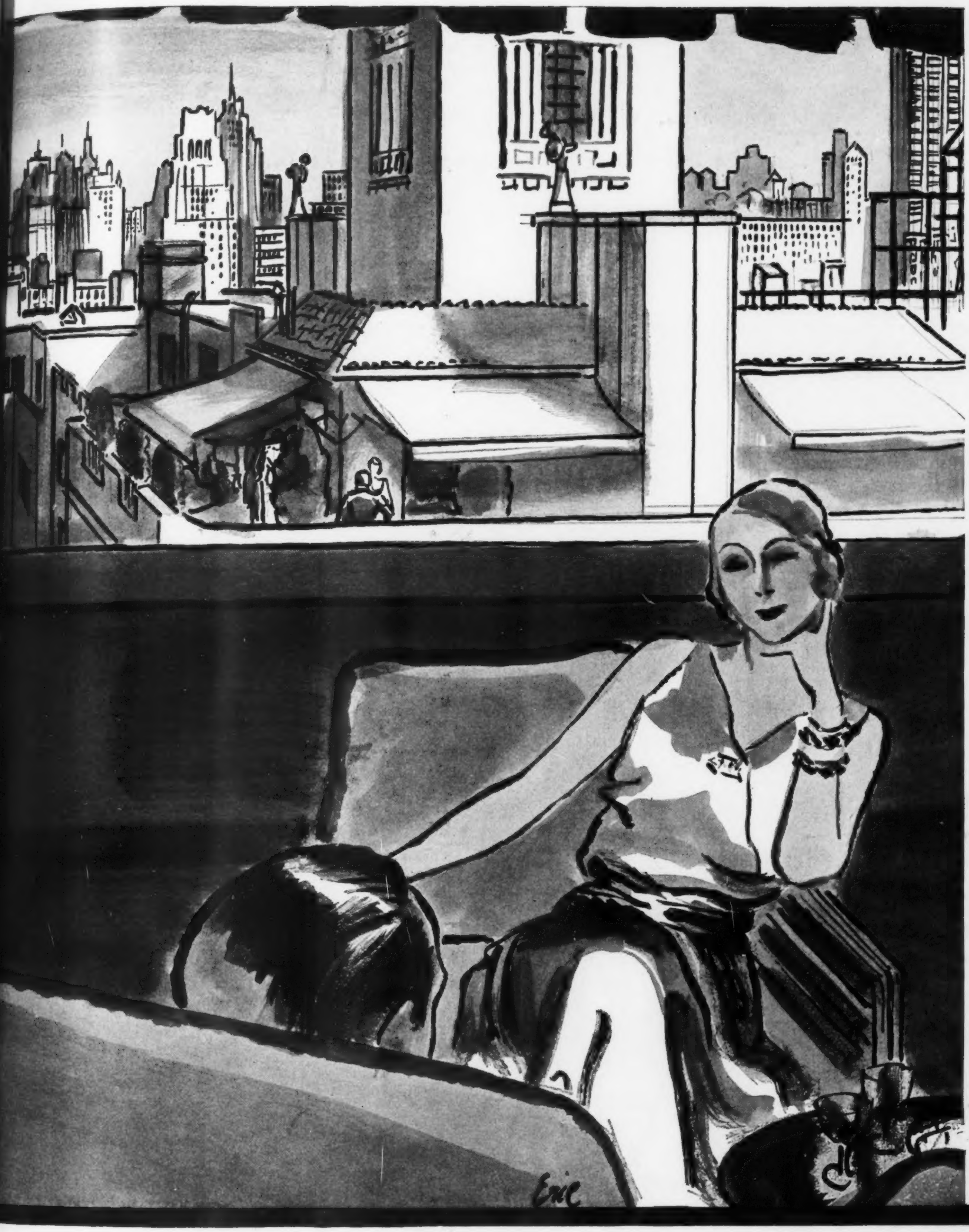
The facts of the matter are that gentlemen are tumbling out of bed in their palatial homes along the Hudson, the Long Island and Connecticut and New Jersey shores and, clad only in pyjamas, are heading for their offices in a new manner, taking—not to the roads where their appearance in déshabille would, of course, only add to the congestion and confusion—but to steaming yachts or speedy motor cruisers moored in the waters bordering their estates. On board, with sleep still heavy upon them, they bathe, shave, dress, and then enjoy a leisurely breakfast while the speeding craft cut the waters on the way to Manhattan. On arriving at the New York Yacht Club station at the foot of East Twenty-Sixth Street, they step into their waiting cars and are driven the remaining short distance to their offices. A special policeman has had to be assigned to control the traffic occasioned at the Yacht Club landing by the extensive practice (Continued on page 96)



DROPPING DOWN FOR TEA ON LONG ISLAND



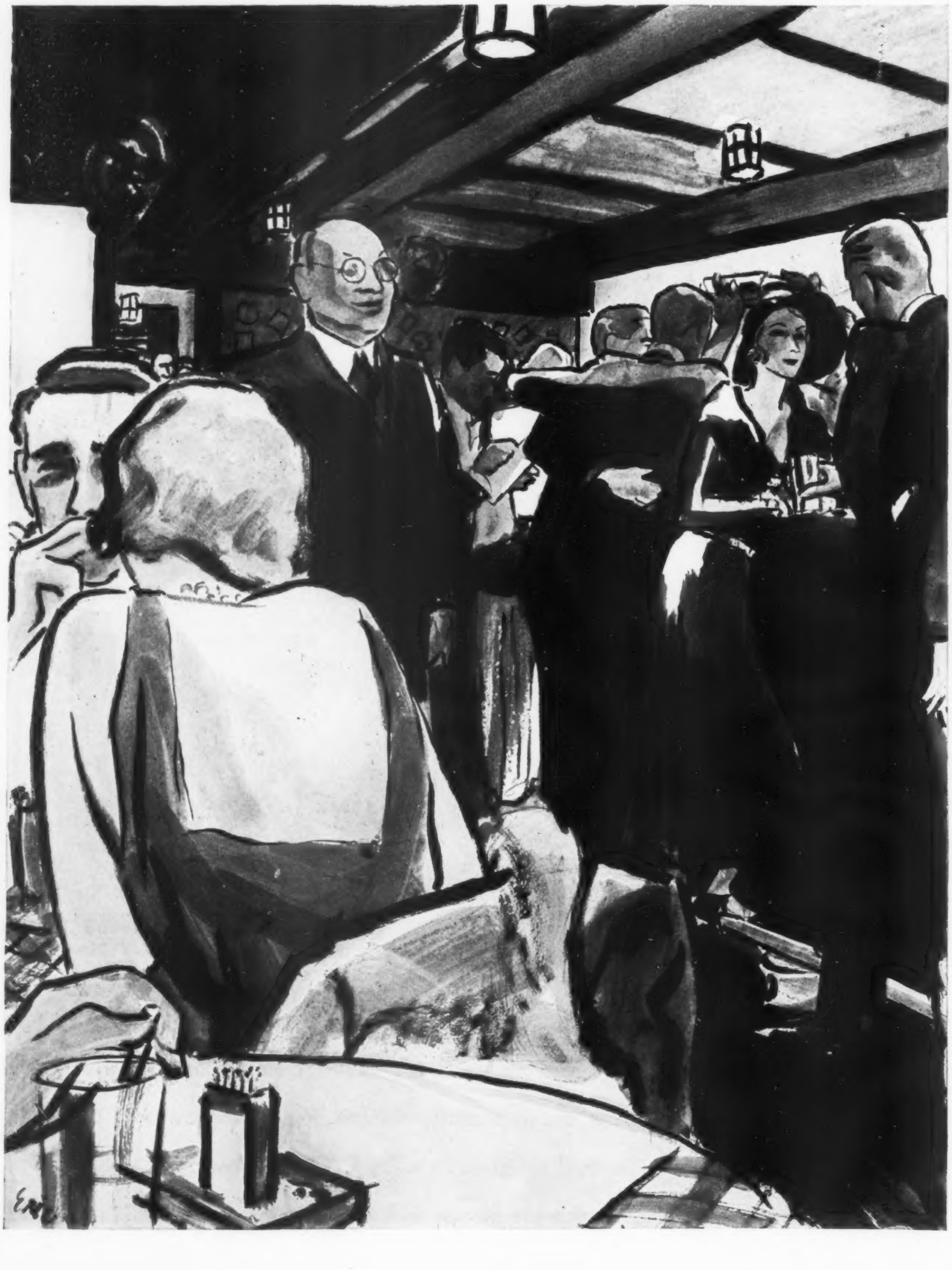
THE PENT-HOUSE

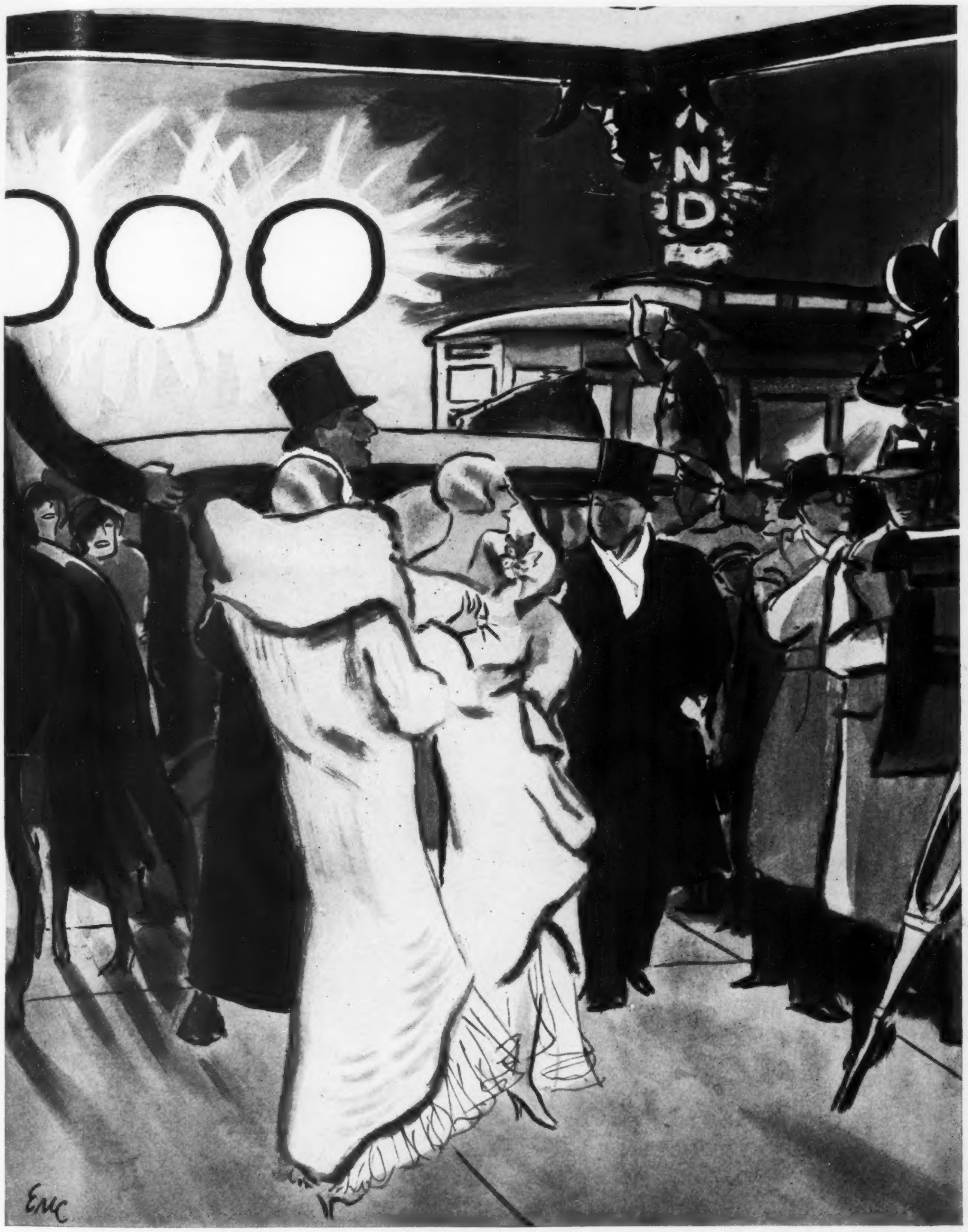


In these frantic 'Thirties, smart New York is taking rapidly to the roofs, the more intrepid of the pioneers migrating eastward to air claims along the river front beyond the limbo and litter of the primary avenues. Pent-house dwellers are learning to go down-stairs instead of up-stairs to bed. Grass grows on sky-line levels, and the whirr of the lawn-mowers blends with the whirr of propellers in the clouds

Down a step and behind grilled doors, in a still slightly surreptitious half-light, lovely little débutantes, the intelligentsia and Wall Street, Broadway, and Park Avenue foregather at any hour to discuss the news of the town. The speakeasy has become the coffee-house of the age

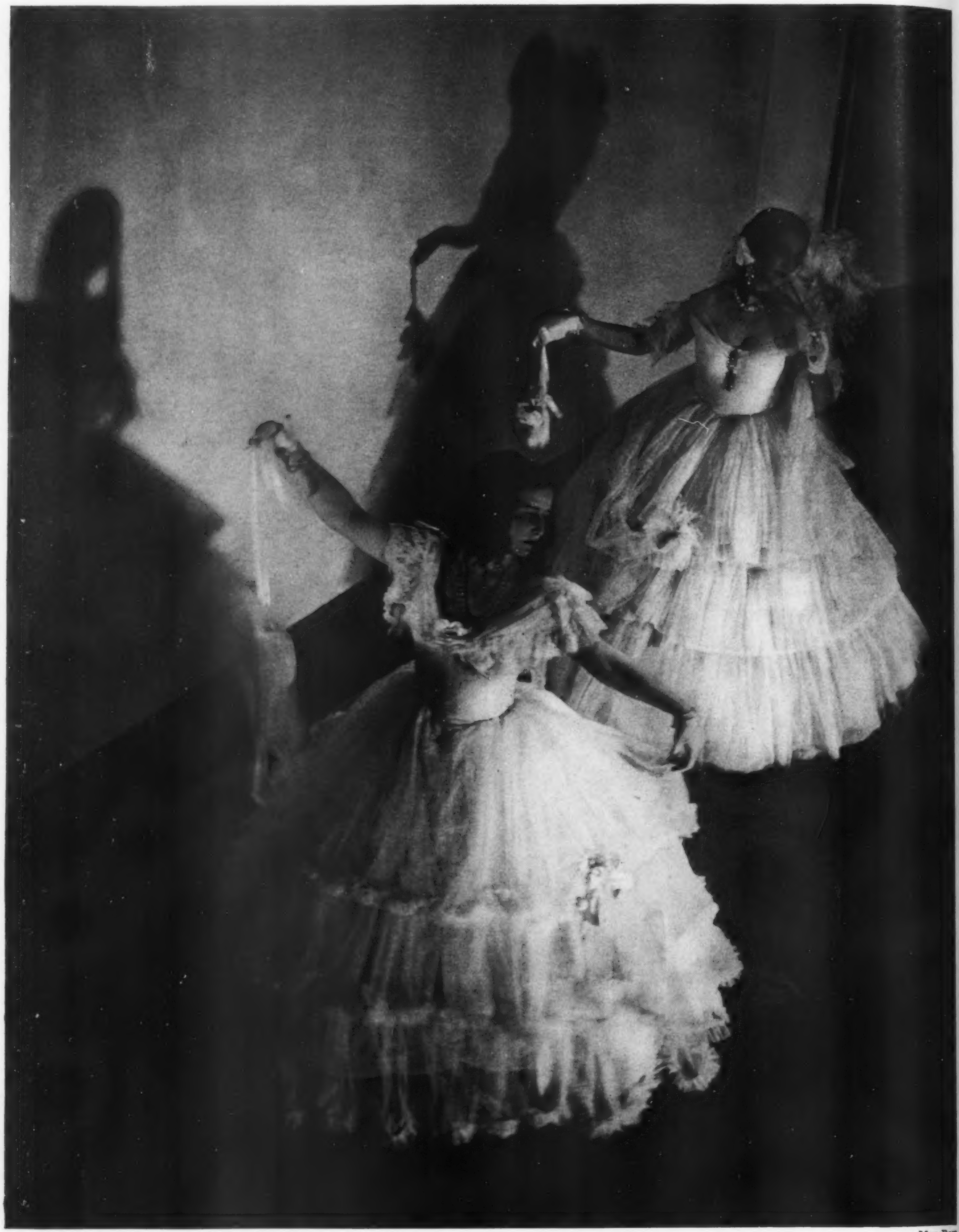
THE SPEAKEASY





FIRST NIGHT OF A NEW FILM

When a new picture comes to Broadway, all sensational New York is invited to the opening night. Arc-light projectors flood the sidewalks, envy floods the hearts, and, as the cars pull up to the entrance, strong policemen hold back the throngs who press forward to catch glimpses of the ermined and diamonded queens of the cinema world



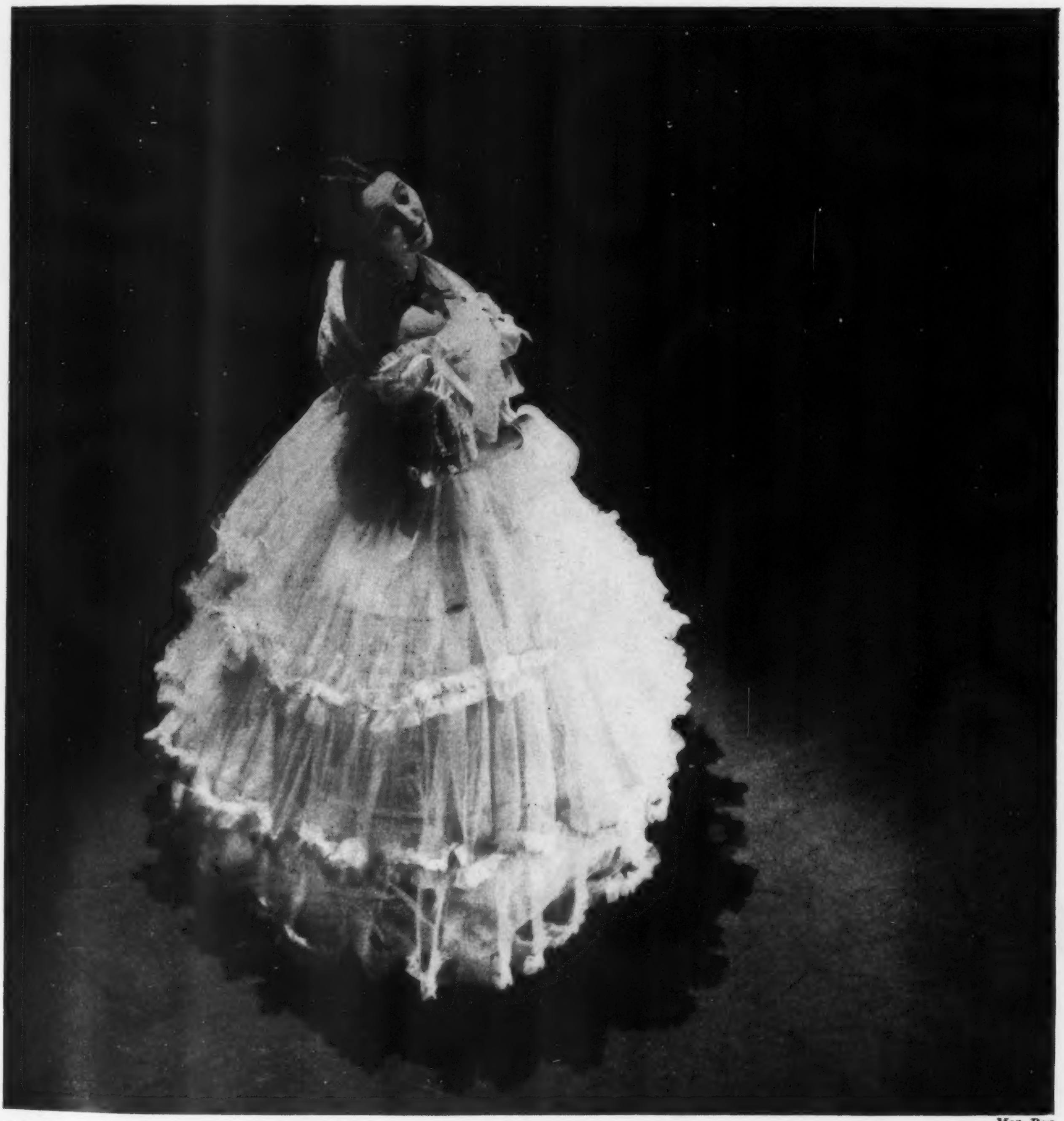
Man Ray

THE BARONNE ALBERT DE GOLDSCHMIDT-ROTHSCHILD AS A COURT LADY AND MRS. JOHN MUNROE AS THE EMPRESS EUGÉNIE

THE ROMANTIC LADY AS SEEN BY HIM

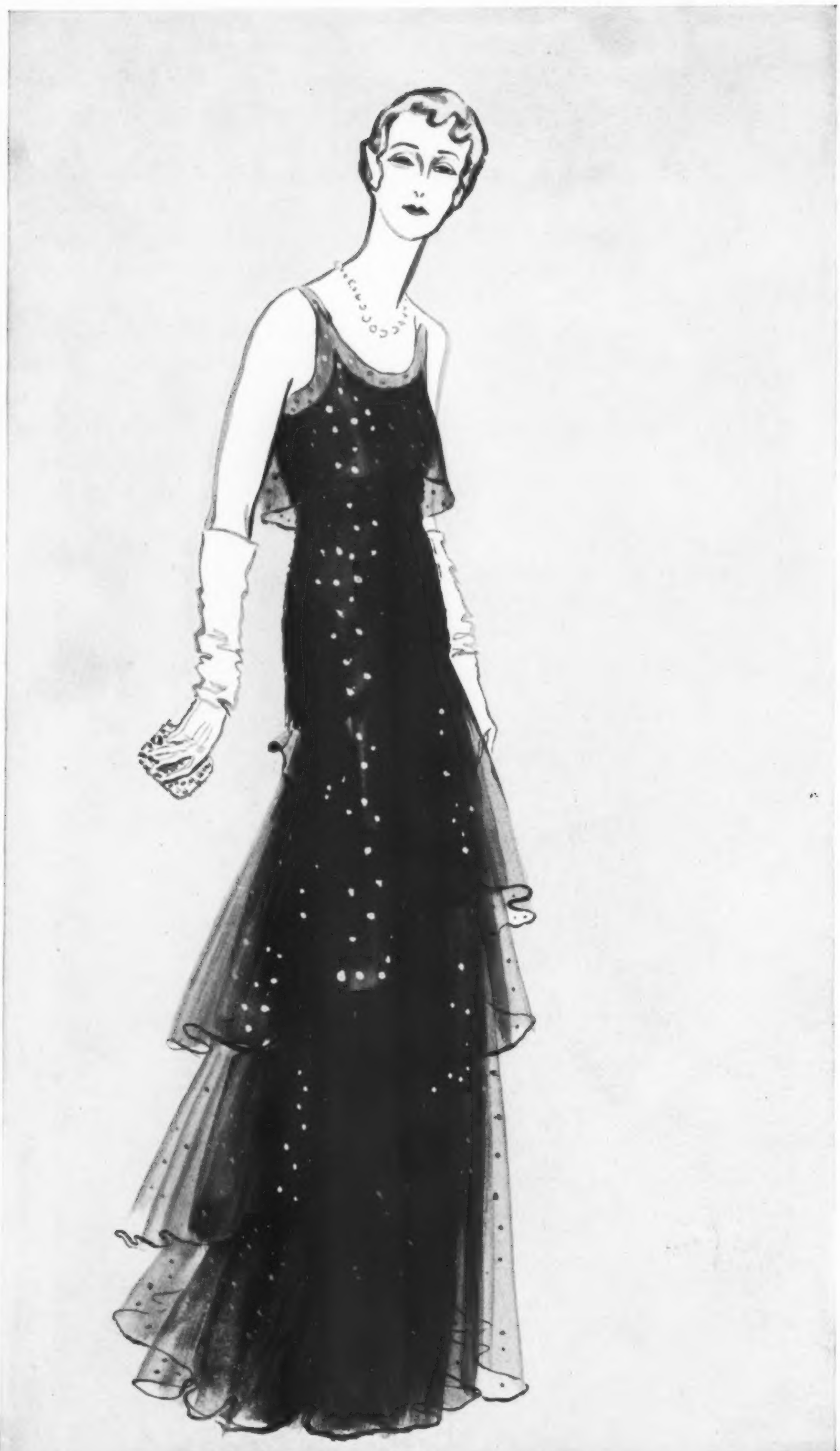
GOING into dinner behind Miss Sheila Hennessy, who was wearing a pink silk dress with a voluminous skirt and a sash tied in a big bow at the back, made me think of a dress my mother used to wear in the days of "seven-gored skirts" and "bishop sleeves"—the romantic days, when the crowd stood on park benches to see the professional beauties drive past, when there were famous scandals in society that the older generation still talk about, when divorces were not countenanced, and the world had not yet emerged from what Edith Wharton calls the "Age of Innocence." The ladies of that day will always be, for me, romantic ladies, and the ghosts of their dresses, reminding me of those long-ago glimpses—what will they make of the ladies of to-day?

To my generation—people of middle age who can just remember the romantic ladies of 1900—, the present fashions bring a flood of memories. For a second, Mademoiselle de l'Espée, dancing in a white satin dress, with its long train held in her hand, turns into the figure of Lady Ribblesdale (then Mrs. John Jacob Astor) as I first saw her (Continued on page 94)



THE BARONNE DE BECKER-REMY AS A COURT LADY AT THE PECCI-BLUNT BALL

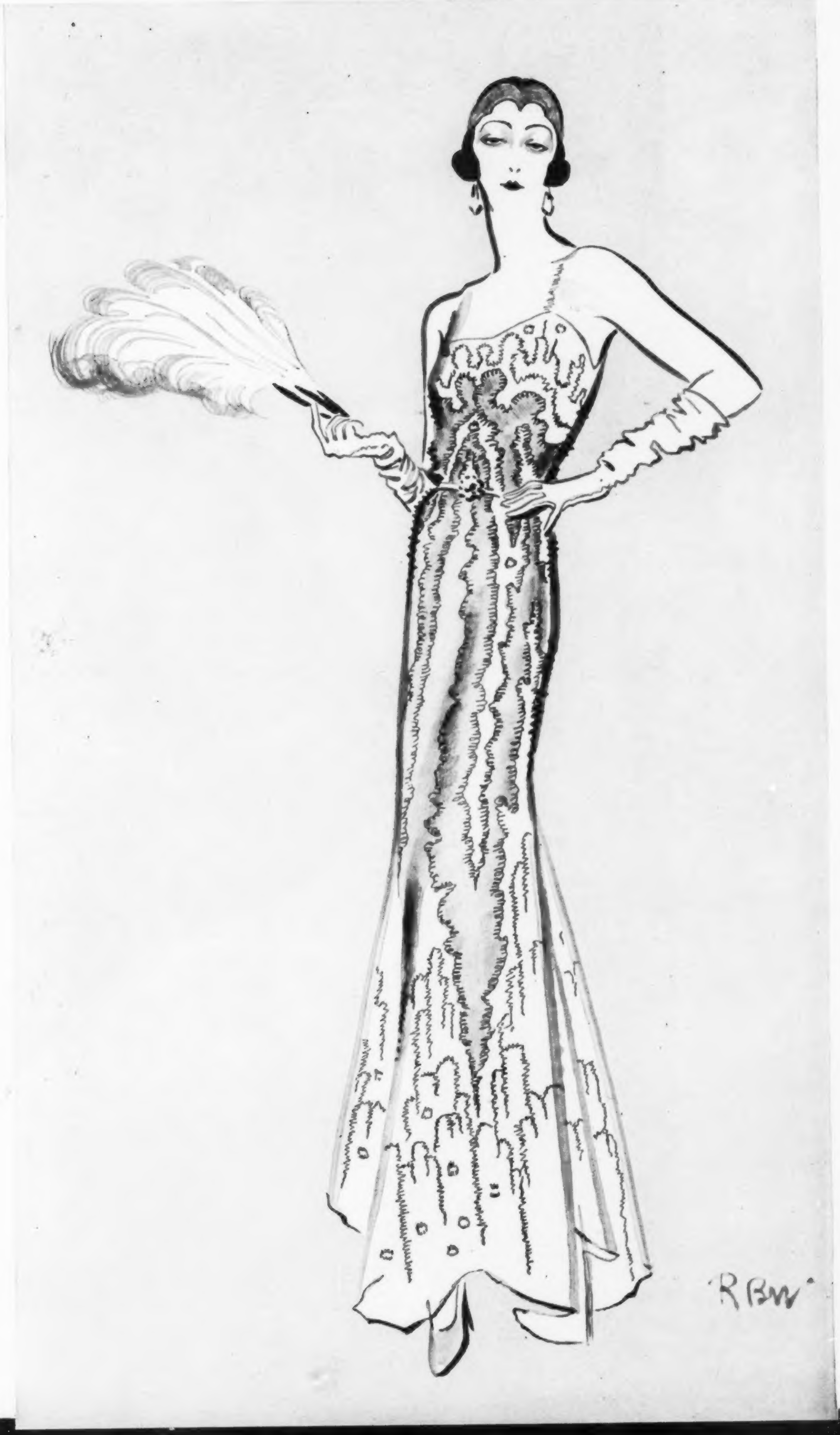
Man Ray



● Worth made this striking dress for the Comtesse Elie de Ganay. The silhouette is broken by a short bolero and by the diagonally crossing flounces that flare at the side, accentuating the slimness of the hips. The whole dress is powdered with tiny dots embroidered in gold

WORTH

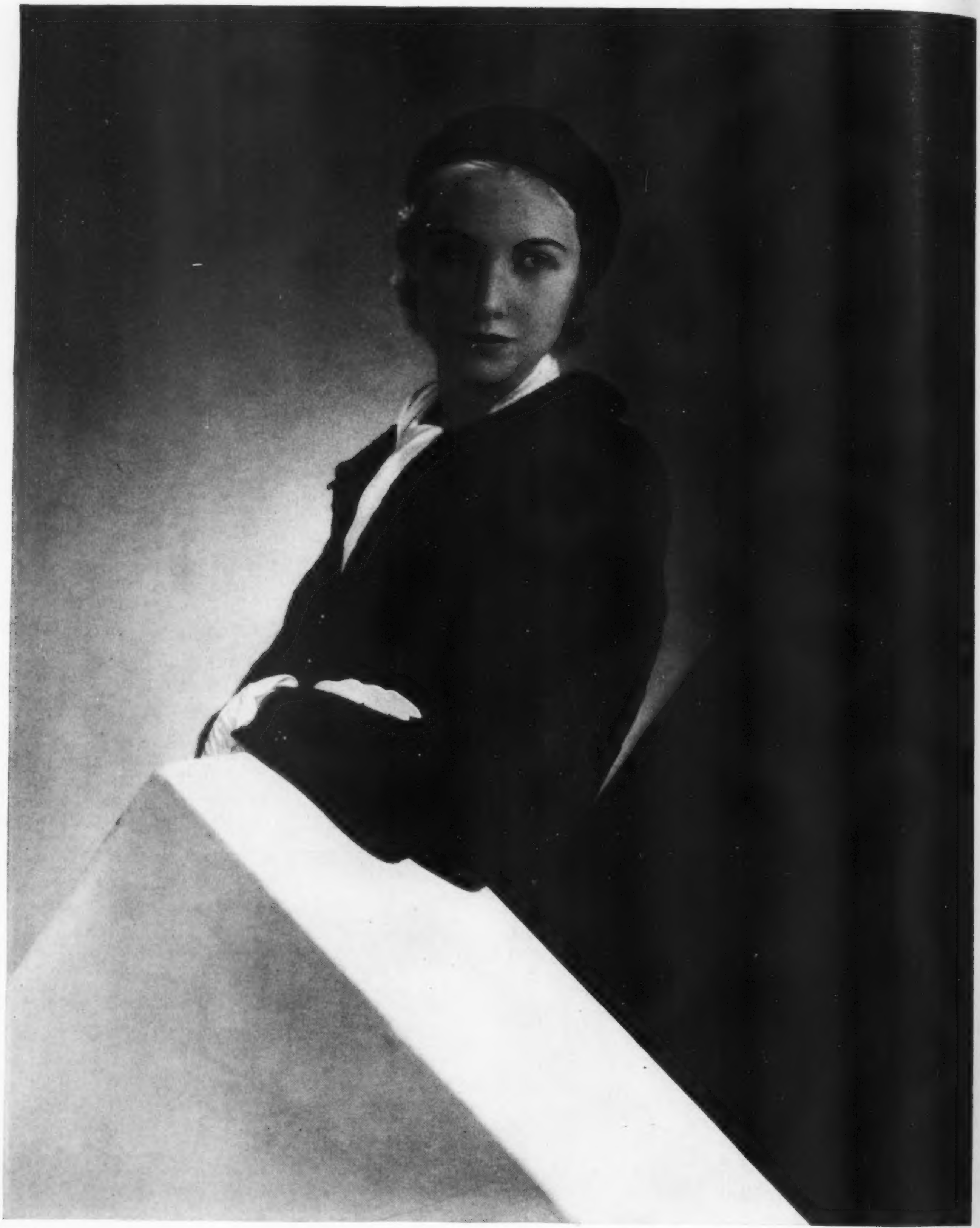
GOLD DOTS EMBROIDERED ON BLACK TULLE



●Madame Muñoz wears this dress, from Augustabernard, of stiffened chiffon with encrustations of shiny satin. Fine embroidery in white silk and silver thread, interspersed with tiny silver bugle beads outlines the encrustations and patterns the upper bodice and lower skirt

AUGUSTABERNARD

SILVER EMBROIDERY ON STIFFENED CHIFFON



BEST

Steichen

AGNÈS'S LITTLE PANCAKE BERET JUST COVERS THE BACK OF THE HEAD

How young, how inconsequential, but how chic a cap of chenille may be! The whole new tendency in millinery is reflected in this rag of a hat that follows the hair-line in front and accents the growing hair at the back. The short black American broadtail jacket is worn with a black cloth skirt, and the costume, hat, white gloves, and white scarf included, is priced under two hundred dollars; Best

THE FRENCH WOOLS AND SILKS INTRODUCE A NEW RICHNESS IN WEAVE, COLOUR, AND DESIGN

RODIER

WOOLLENS: The present tendency towards specialization will no longer permit of one fabric fitting such distinctly different occasions as golf and luncheon at the Ritz, a walk in the country and errands in Paris. Tweeds have definitely gone back to what is, and will always be, their own particular ground: the open air, sports, and travel. This fact being accepted, tweeds have renewed their appearance through new colour combinations, rather than through new weaves, of which reddish-brown and black, navy-blue and black, bright green and black, dark red and brown, reddish-ochre and black, and navy-blue and brown are the most effective. Plain tweeds look best in all the rusty, deep orange and reddish-ochre shades.

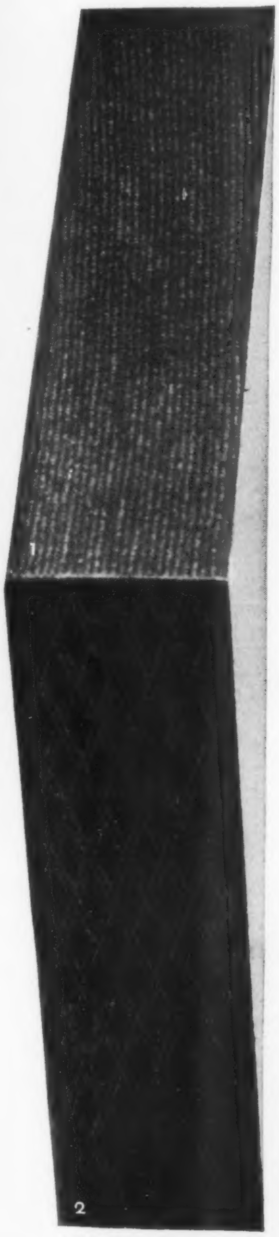
As Vogue predicted six months ago, the new woollens for town wear have adapted to their own needs the best elements of men's suitings. They have the same tight weave, flat, even surface, and smooth finish. The best of them belong either to the tailored cloth family or to the soft flannel type, yet, oddly enough, most of the patterns traced by white threads or dusted on dark or warm coloured backgrounds look entirely feminine. There are pin-dots, spots, flowers, lozenges, tiny scattered squares; and even the diagonal stripes and pin-checks have a formula of their own which takes away a too masculine feeling.

But patterns are not always so definite. In fact, most of the woven designs and mixtures are so quiet that the fabric creators use the designation "plain" for the majority of their fancy materials.

Among the important newcomers is serge—plain, façonné, and brocaded serge, light-weight serge, serge with a fine weave and with a medium weave, and, also, real men's serge. Though serge was not in fashion for several years, it never became cheap.

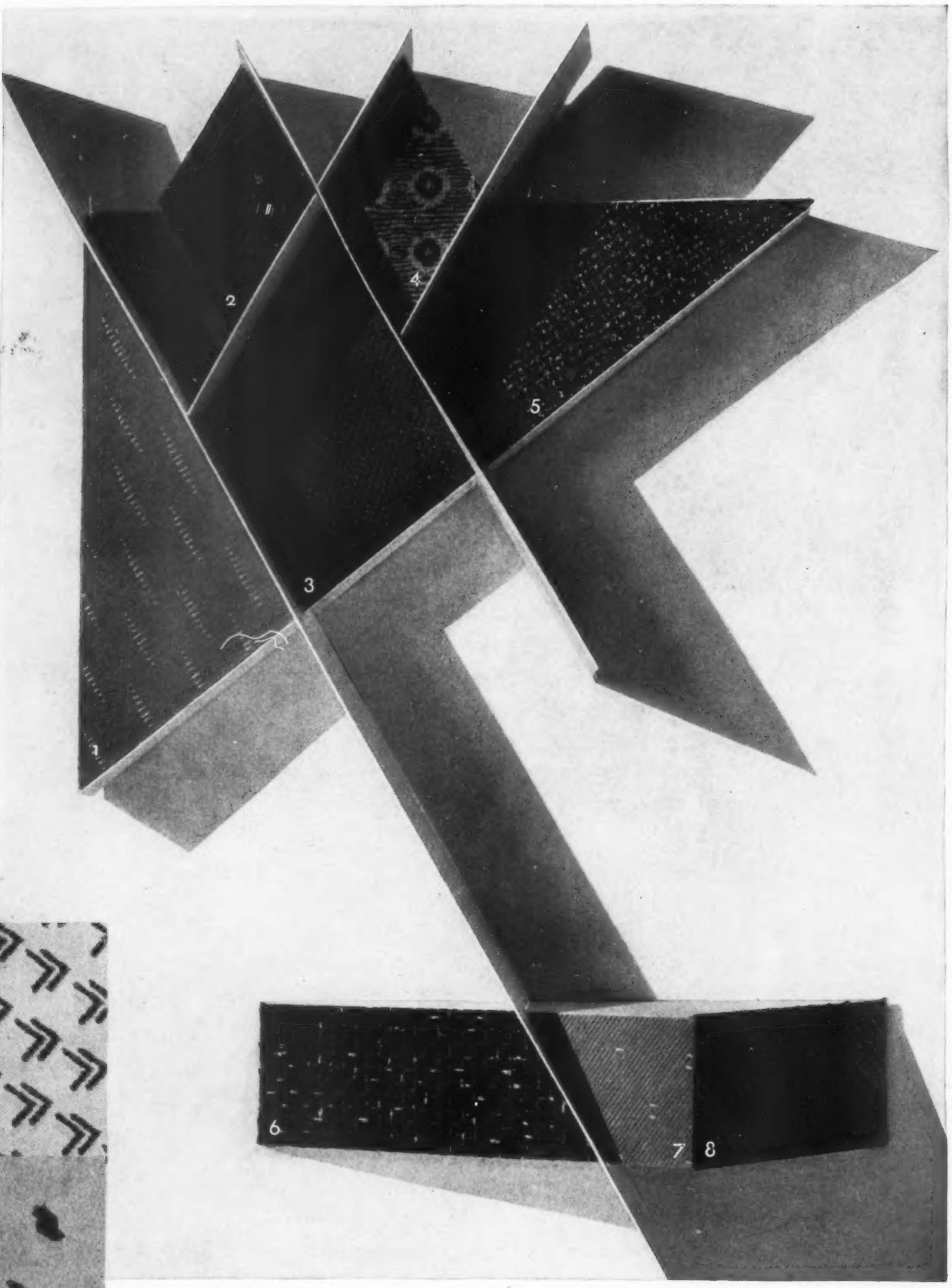
Wool crêpes, especially the flat crêpes de Chine in wool, some soft, some rough surfaced,

(Continued on page 88)

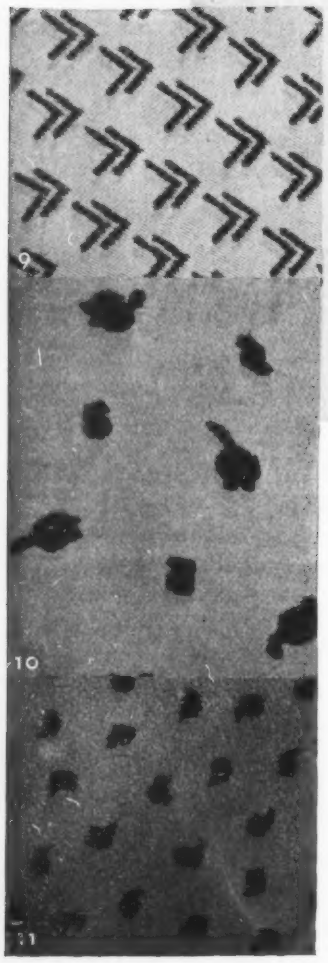


RODIER

1. Cendric Milraies, a new broadcloth, has fine woven stripes in brown and white
2. Dralysse les Losanges is a broadcloth with a woven pattern of indistinct lines
3. Lissyl borrows its pattern and weave from men's suiting
4. Linyl is a mixed broadcloth in brown, grey, and white
5. Another version of Cendric Milraies has woven stripes in dull red and dark blue
6. Lissyl jaspé is a brown-and-white wool with a tight weave, rough to the touch



OLRE • LESUR



COUDURIER FRUCTUS DESCHER

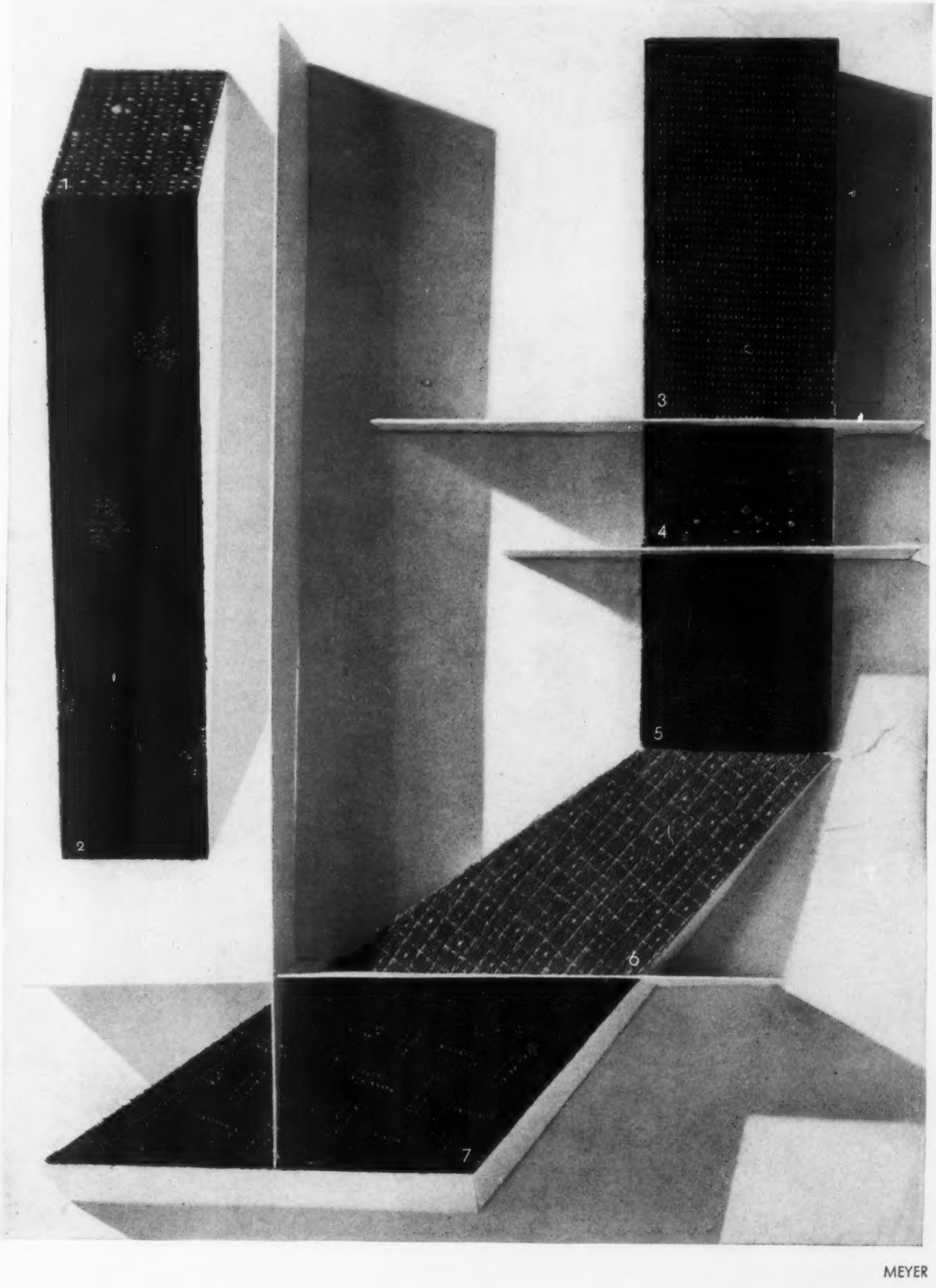
1. Olre's light-weight brocaded serge feels like flannel and has a design in white
2. Lesur's Theta crêpe is a light wool crêpe de Chine with imperceptible pin-dots
3. Another Lesur flat wool crêpe has small pin-dots and is called Goutte de Rosée
4. Vivid blue spots are spaced evenly on this black-and-white woollen from Lesur
5. Queri, from Lesur, is a wool with a woven pattern in yellowish cream and black
6. Olre makes this tightly woven mixed woollen with a design of white cotton threads
7. A new pattern in white threads distinguishes this fine wool serge from Olre
8. Also from Olre is this new patterned woollen in blackish-brown and white
9. Cut velvet on alpaca is one of Coudurier Fructus Descher's specialties
10. Another cut velvet from the same French fabric house is on frizelaine, a light wool
11. Satin is the background for this cut velvet from Coudurier Fructus Descher

LIGHT-WEIGHT WOOLS

ARE TIGHTLY WOVEN

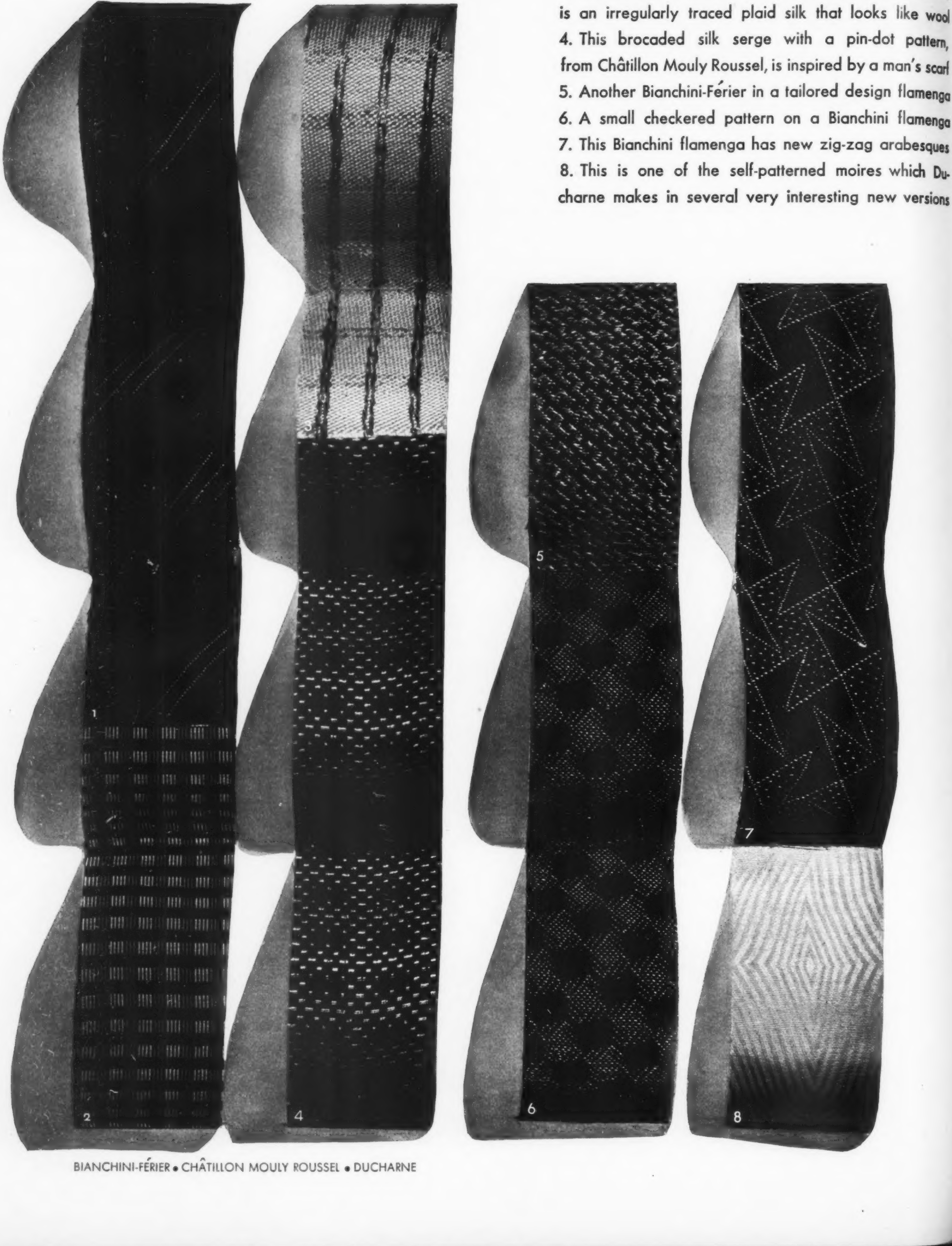
LIKE MEN'S SUITING

1. This tweed substitute for town wear is one of Meyer's new tightly woven woollens and is a light-weight mixture combining brown and white in an effective manner
2. This is a new version of Madiana, a fabric made by Meyer, which has become classical and produced a whole family of similar materials traced with white threads
3. Another tweed substitute is this light-weight woollen in black-and-white—a colour combination that continues to be exceptionally chic for both town and country
4. White and navy-blue are cleverly combined in this tweed substitute from Meyer
5. A very fine dark green-and-white woollen mixture is in the light weight that is not too warm for dresses to be worn through the winter in steam-heated American houses
6. Strabelya, derived from Madiana, is a wool with a pattern drawn by white threads
7. Another smart version of Meyer's Madiana has a conventional white thread pattern

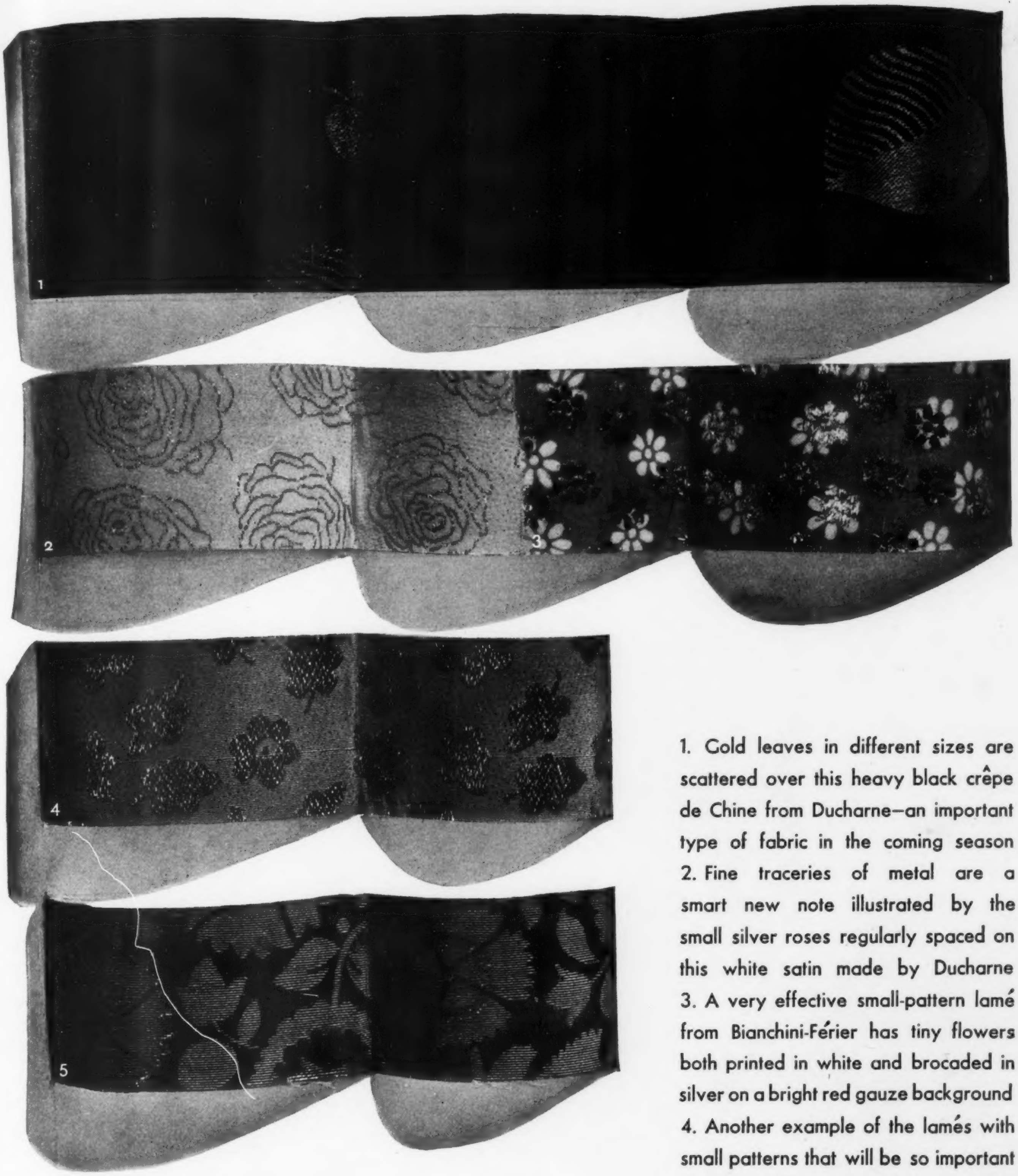


MEYER

1. Bianchini-Férier makes this tailored façonné flamenga with a new diagonal broken stripe in white thread
2. Châtillon Mouly Roussel's tailored faille has a check
3. Micromaille façonné, from Châtillon Mouly Roussel, is an irregularly traced plaid silk that looks like wool
4. This brocaded silk serge with a pin-dot pattern, from Châtillon Mouly Roussel, is inspired by a man's scarf
5. Another Bianchini-Férier in a tailored design flamenga
6. A small checkered pattern on a Bianchini flamenga
7. This Bianchini flamenga has new zig-zag arabesques
8. This is one of the self-patterned moires which Ducharne makes in several very interesting new versions



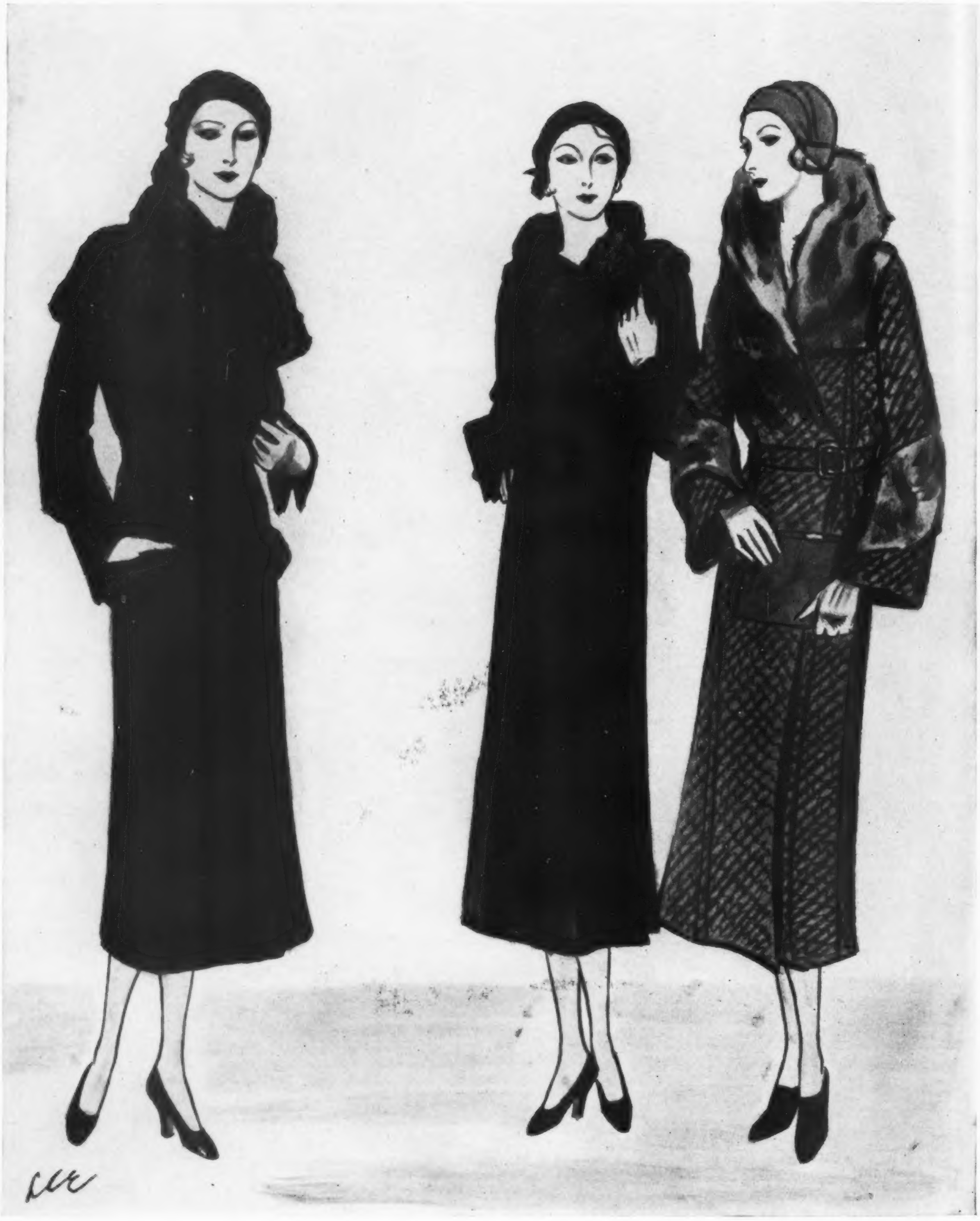
BIANCHINI-FÉRIER • CHÂTILLON MOULY ROUSSEL • DUCHARNE



DUCHARNE • BIANCHINI-FÉRIER

1. Gold leaves in different sizes are scattered over this heavy black crêpe de Chine from Ducharne—an important type of fabric in the coming season
2. Fine traceries of metal are a smart new note illustrated by the small silver roses regularly spaced on this white satin made by Ducharne
3. A very effective small-pattern lamé from Bianchini-Férier has tiny flowers both printed in white and brocaded in silver on a bright red gauze background
4. Another example of the lamés with small patterns that will be so important this winter is this emerald-green satin, from Ducharne, on which tiny gold flowers and leaves are casually scattered
5. This effective coral-rose satin, also made by Ducharne, is brocaded with both silk and metal, the latter in light, spaced touches. It is typical of the new type of fabric that has invaded the formal mode

NEW TAILORED SILKS AND SMALL-PATTERNED LAMÉS



STEIN AND BLAINE • KURZMAN • SAKS-FIFTH AVENUE

SEPARATE COATS WITH YOKE COLLARS OF FUR

Lelong designed this chic coat of Rodier's black railykasha (above, left). The cape-like collar of Persian lamb forms a smart yoke in back, and the fur bands the wide pockets

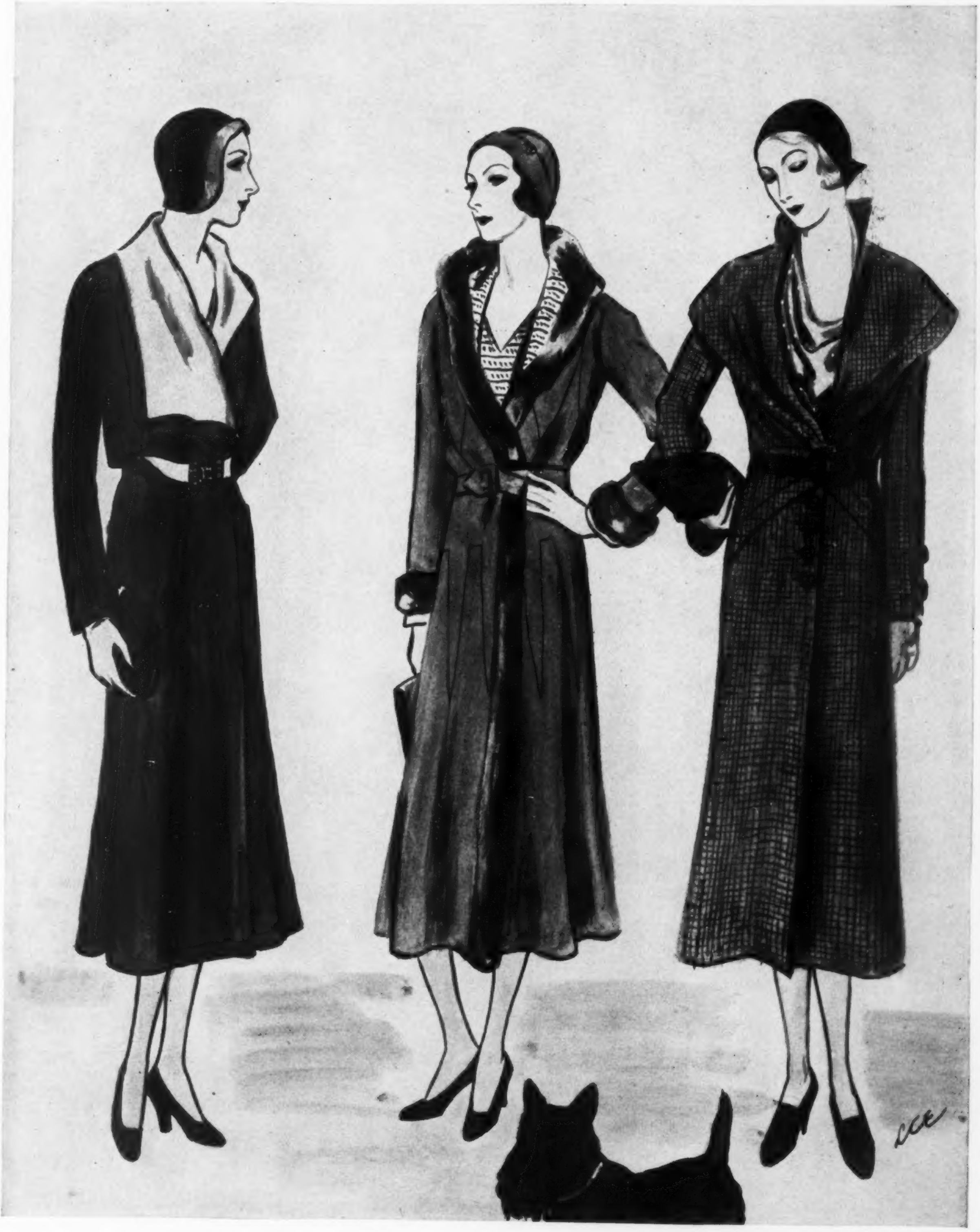
Mirande's new version of the wrapped coat (middle, above) is made of black woollen with a yoke collar of Persian lamb that is cleverly crossed and fastened with two fur buttons

A wide yoke collar and cuffs of grey kid caracal trim this belted coat of grey Linton tweed (above, right). The straight lines, wrapped effect, and inverted pleats are smart

This double jersey coat, in black, with lining and revers in bright green (below, left), is worn over a bright green jersey dress with chic elbow sleeve bands of black jersey

A green tweed coat and skirt combine with a blouse and coat lining of lacy knit fabric in green, red, and white in this chic ensemble (below, middle). Beaver trims the coat

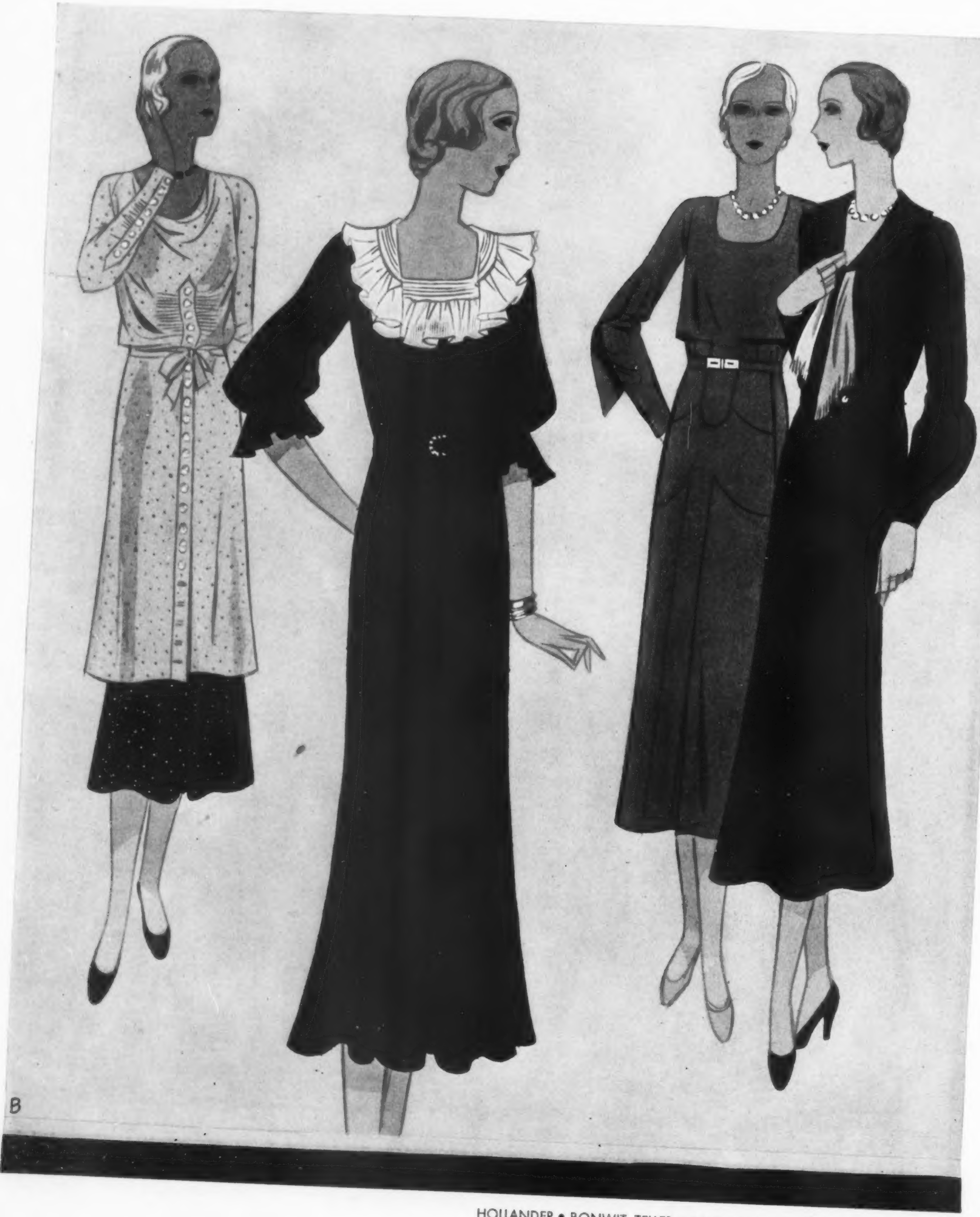
New notes of this dark grey tweed ensemble with a faint check in the fabric (below, right) are a red crêpe blouse with metal dots, a sloping cape collar, and a black leather belt



THE TAILORED WOMAN • GERVAIS • BRUCK WEISS

NEW VERSIONS OF THE LONG-COATED ENSEMBLE

SUCH LUXURIOUS EVENING FABRICS AS LAMÉ AND VELVET APPEAR ALSO IN AFTERNOON FROCKS



HOLLANDER • BONWIT TELLER • SAKS-FIFTH AVENUE • LORD AND TAYLOR

The tunic blouse is most significant for autumn. That at the left on the opposite page is of light blue lamé and is worn over a black-and-gold lamé skirt; Hollander

The important frock next to it, of black velvet, gains distinction by its amusing elbow sleeves and its becoming collar of soft white chiffon; from Bonwit Teller

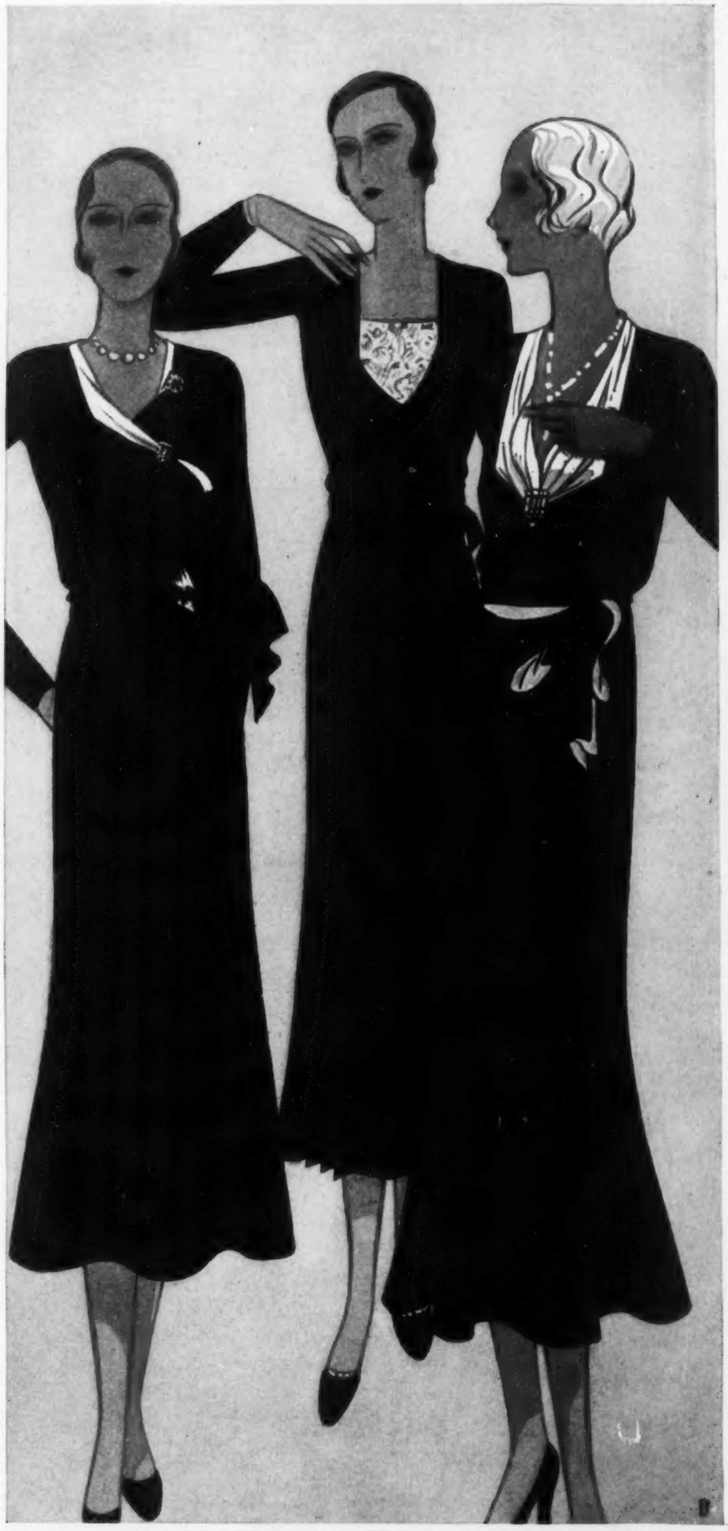
Second from the right, on the page opposite, is shown Patou's prune-brown heavy flat crêpe frock, with a short bolero and interesting sleeves; Saks-Fifth Avenue

Canton crêpe, smartest silk crêpe of the year, is used for the Renée dress at the extreme right on page 48, with a fringed jabot and shaped cuffs; Lord and Taylor

The charming frock at the left, on this page, is of black satin, with facings, in madonna-blue, at the neck and along the softly shirred jabot; from Bonwit Teller

Also of black satin, the dress in the centre has been designed along simple lines. It has a cowl neck, and the sash belt ties in a bow at the side; from Hickson

Black and white, always a smart combination, is used skilfully in the frock at the right, the white appearing at the neck and at one side of the sash belt; Jay-Thorpe

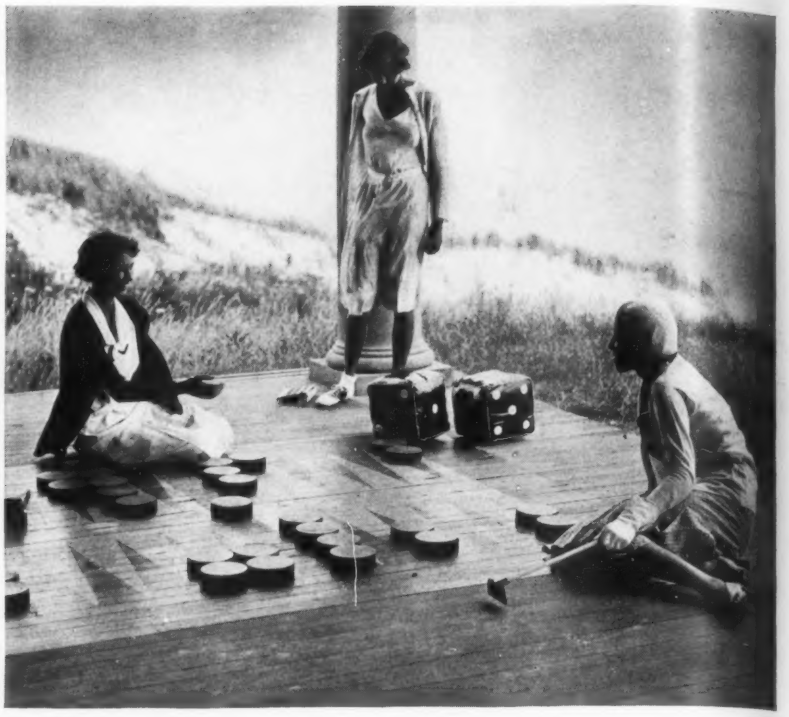


BONWIT TELLER • HICKSON • JAY-THORPE

BLACK SATIN STAGES A RETURN IN THE NEW DAYTIME DRESSES

MRS. BALDWIN PRESTON

MISS PHYLLIS THOMPSON AND MRS.
DANIEL FREEMAN, JUNIOR



A GAME OF BACKGAMMON ON MR. AND MRS. HARRY A. CURTIS'S PORCH

Southampton! The same brilliant sunshine, the same breakers crashing on the shore, the same old wooden shingled cottages swept by cool salty breezes, but under the elms of the old main street at the old meeting hour in the morning, new gossip, new news of the day.

Hildreth's, that famous store, is all out of cork bath-mats. It is the thing to do, this year, to make your own backgammon boards out of these local utilities. Business is so booming that production can not keep up with the (Continued on page 97)

BATHING TIME AT THE BEACH CLUB AT SOUTHAMPTON

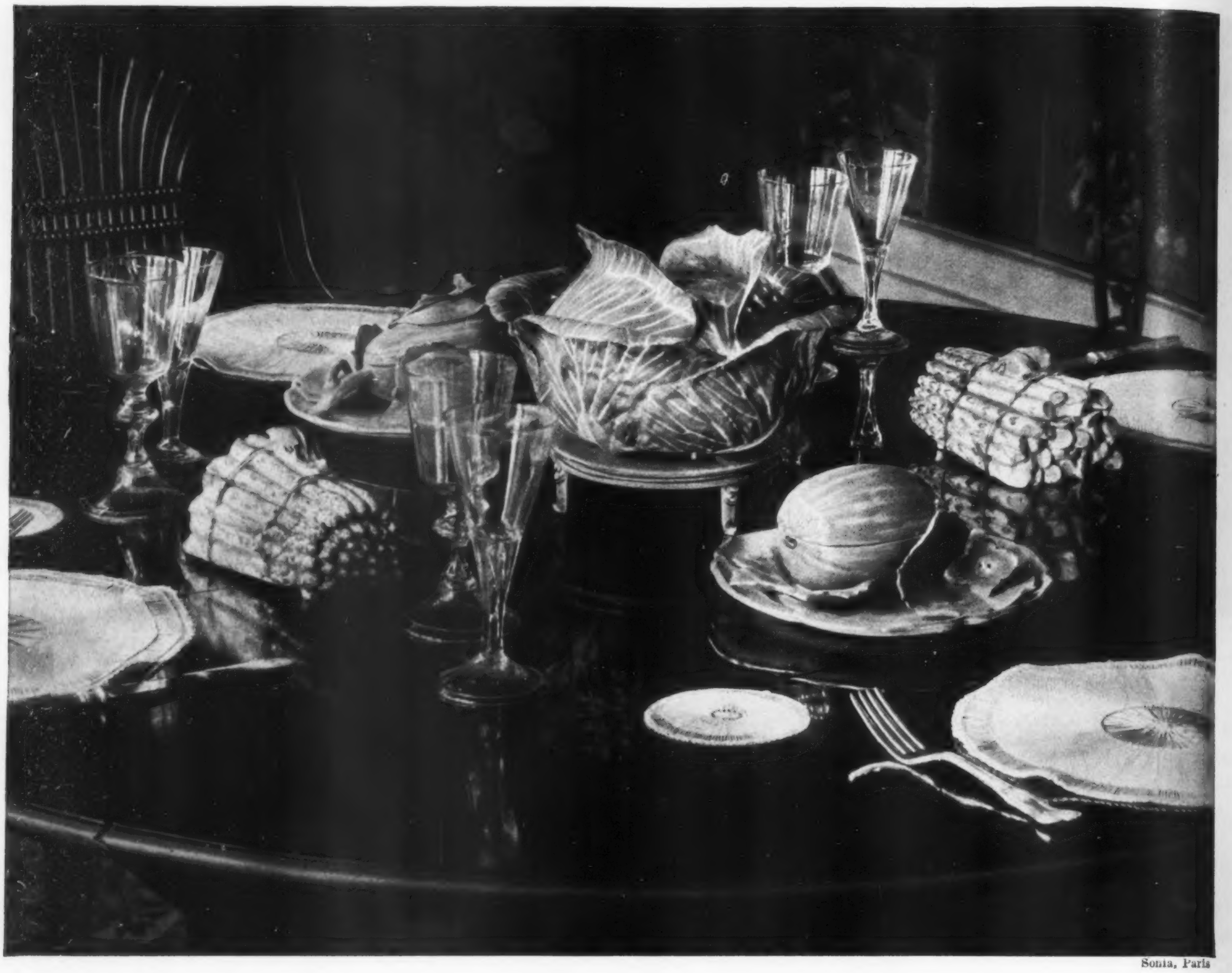
LUNCHEON AT THE BEACH CLUB

MR. AND MRS. DANIEL FREEMAN, JUNIOR, WITH THEIR ATTENDANTS, MR. TALBOT FREEMAN AND MISS ALIXE WALKER

MR. AND MRS. FREDERIC R. PRATT LEAVING SAINT ANDREW'S DUNE CHURCH

MISS CATHLEEN FOX

THIS SUMMER AT SOUTHAMPTON



Sonia, Paris

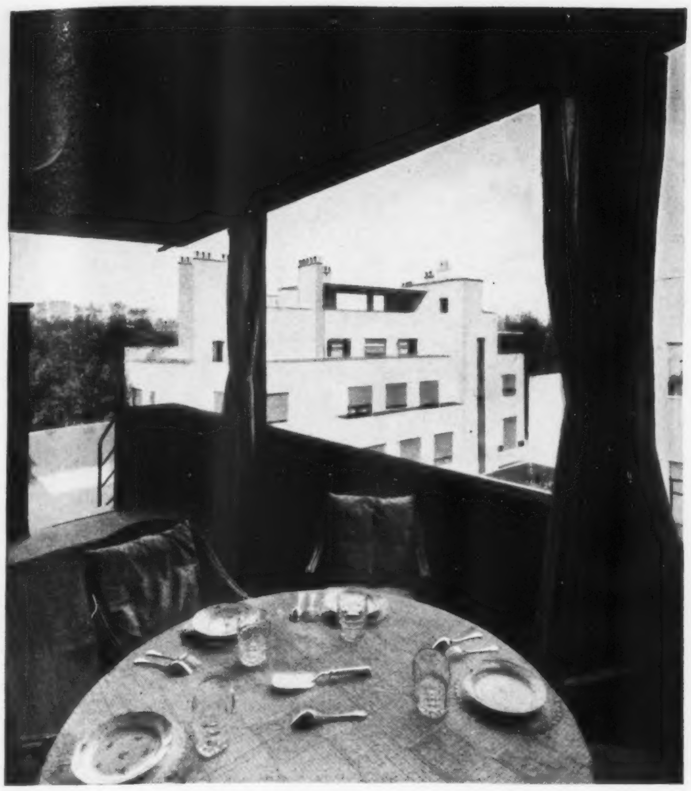
THE FINER COOKING • BY X. MARCEL BOULESTIN

Instead of flowers, Mrs. Cole Porter's luncheon table in Paris is amusingly decorated with a pale green porcelain cabbage, bundles of asparagus, and melons. The service plates have been omitted to show the string-woven mats

In fashion, women so easily, so perfectly renounce the errors of the past, and we, who are concerned with cooking, should see that our daily food is more exquisite, more simple. Fortunately, food is of all times—it is practically the only thing that does not follow the vagaries of fashion. A good dinner served in 1830 would be as good served to-day.

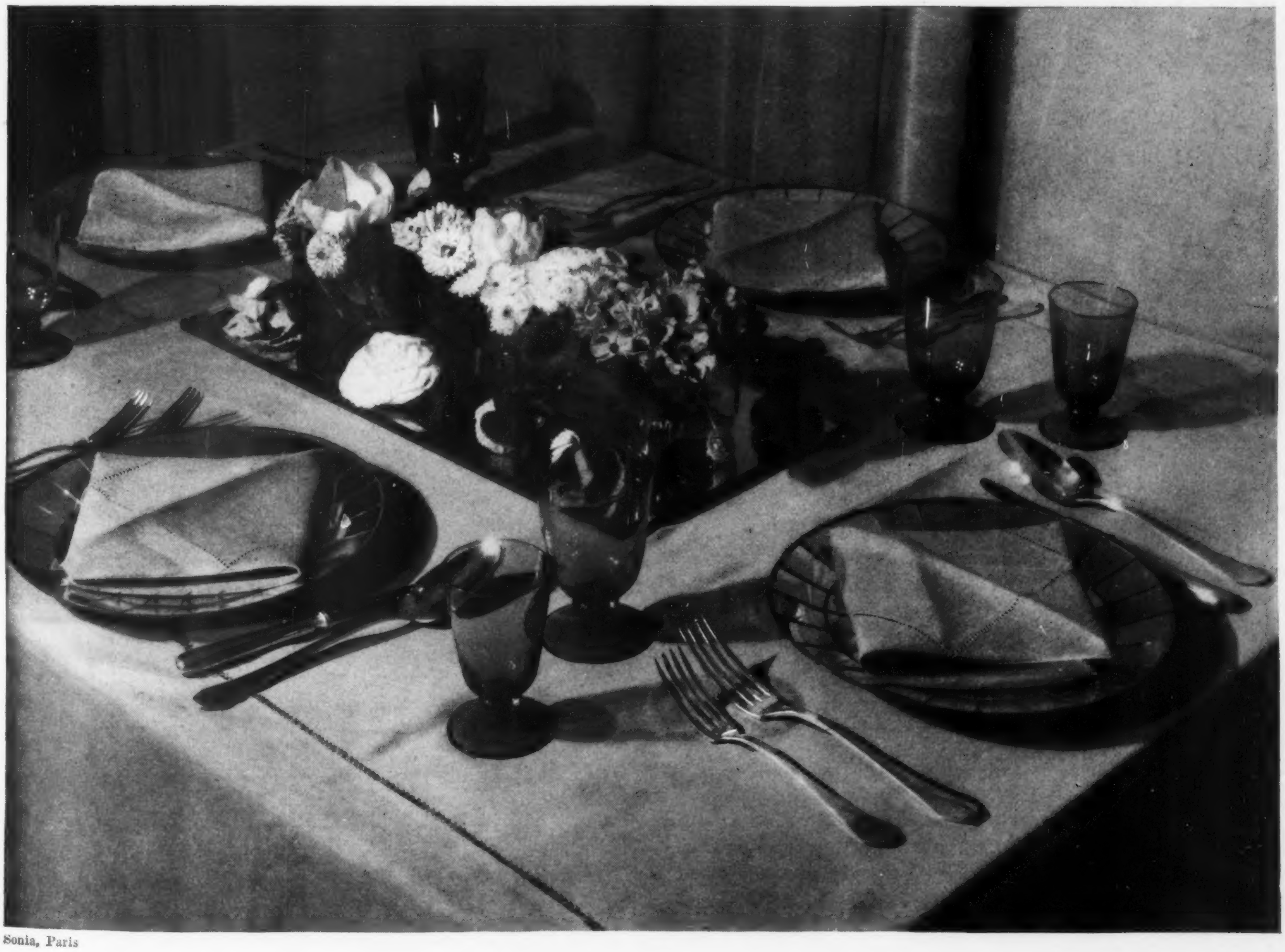
It goes deeper still: if you read to-day the *Memoirs of Casanova*, it is to-day still a marvellous book, but a book of his period; while if you eat to-day the *filets de perdreaux aux bigarades* prepared as for the court of Versailles in the eighteenth century, it strikes you as exquisite: but, simply as a dish, it certainly has no eighteenth-century character. But, if good food is of all times, the way of serving it changes according to the period. Horace Walpole is interesting on the subject:

"The last branch of our fashion into which the true observation of nature has been introduced is our desserts. Jellies, biscuits, sugar-plums, and crèmes have long since given way to harlequins, gondoliers, Turks, Chinese, and shepherdesses of Saxon china. But these, unconnected and only (Continued on page 90)

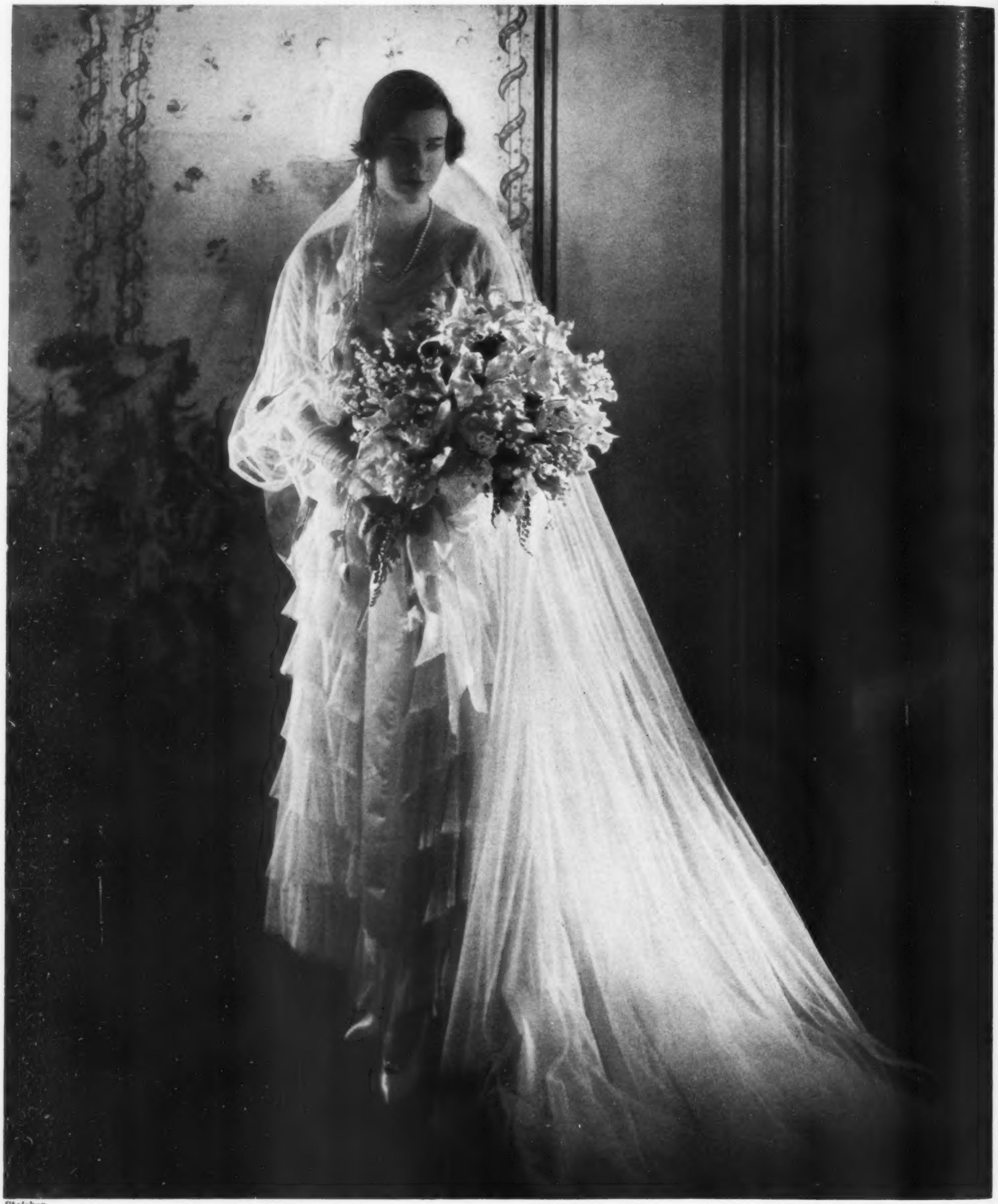


• The airy lunching loggia at the top of the Duchesse de Gramont's house in Paris has walls and ceiling veneered in a striking and practical manner with dark blue rubber. Sky-blue linen is used for the table-cloth and for the curtains and cushions of the wicker chairs

• Madame Georges Sebastian strikes a cool modern note for her luncheon table by the use of modern table appointments and beige linen table-cloth and napkins. The centrepiece is a long low glass trench crowded with spring flowers that fall casually over on to an oblong sheet of mirrored glass. The unusual place plates are of mirror mosaic, and the smoked brown glassware is an effective note of contrast



Sonia, Paris



Steichen

MRS. RICHARD TRIMBLE

Mrs. Trimble, the former Miss Winifred Loew, was married recently at "Loewmoor," the home of her parents, Mr. and Mrs. William Goadby Loew, at Westbury, Long Island. Her sister, Miss Florence Loew, was her maid of honour at the wedding. Her other two sisters are Mrs. Edwin Main Post, junior, and Mrs. E. Livingston Burrill, junior

ANTI-PROHIBITIONETTE

BY MARGARET CULKIN BANNING

THERE are no two ways about it. Drinking is not as fashionable as it was. If you are one of those who have a flair for fashion, who know what women are thinking as well as wearing, what they are doing as well as buying, two things must be evident. For they emerge from all the pretences and claims of imitation styles with the aristocratic, assured manner of established vogues, which know that they can command followers. They are that drinking to excess is not in the least smart, but that opposition to the existing prohibition law is rapidly becoming so.

But that is a matter of no consequence, every professional rebel against what is generally accepted will quickly say. From force of habit, they are sure to declare it loudly and go on to speak the rest of their piece. What are fashions but concessions to wealth, toys of the idle, tools of extravagance and snobbery?

They happen to be just a few things more. They are the indications that the great body of women follow, the decisions that school their taste and slant their hats, the moods that make women feel modern and not deserted by their own times. They are, snob though one may be to say it, those things for the use of the body and mind which cultivated, civilized women choose from the incredible heap of models and ideas flung down before them. That the tendency now seems to be that such women are choosing prohibition reform and not prohibition, and that, therefore, thousands of other women are duly following their example is a fact not to be ignored. Of course, it is a fact that will be defied. It will be defied by those whose convictions are not subject to change, by those who feel that what was good enough for their mothers is good enough for them, and by those whose conception of women is possibly more lyric than actual. But there are still plenty of people left, when all these are counted out, quite enough to make a fashion sweep the country.

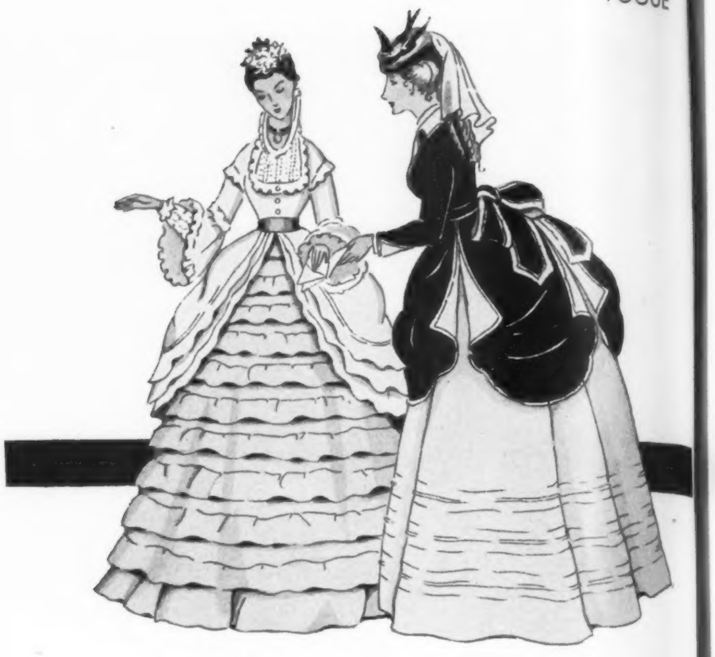
There was an hour when the pure novelty of drinking by decent women attracted interest and drew the limelight. A quack and spurious fashion it always was. It had an undefined relation to modernism, though it certainly was born under the rose and of the defiant answer to the belief that women's experiences must be chosen not by them but for them.

Most American women of the last decade or so had been brought up to consider drink as their natural enemy, as a weapon that man used at his weak or wicked will to strike down women's happiness. The entire female sex was supposed to have a complaint against alcoholic beverages, and all but a few unfortunate women and those others who used liquor for professional purposes kept pretty well away from it. But there came a war, and men and women grew closer to each other, even as they were more distant. They took on each other's habits and shared them, and a good many chimeras were destroyed. On top of that came prohibition which, among all the other things it may have been, was a violent blow at the very core of modern theory, which sets such high value on the individual's strength and gallantry and discounts artificial restraints. So, after the War, but more particularly after prohibition, girls and women began to drink. The lifting of a glass was, for a little while, one of the modern gestures.

But, among women of control and good taste, that did not last long. If they can help it, and they usually can, women will not tolerate fashions that do not suit them. They have no use for novelties or innovations that are not becoming, that do not improve them in appearance or habit. They have never been really sure that suffrage did improve them, which accounts for the fact that in so many places the woman vote remains an unused power. Very soon, they knew that drinking, except in moderation, was the least becoming fashion they had ever tried. And they were entirely right. The really smart woman, who takes care of herself like an athlete, knew almost immediately that she did not intend to become a drunkard. But neither could she go back into that previous attitude that regarded liquor as sin and wanted to forbid and prohibit. Nor could she ignore the question that in so many ways was affecting the whole of society. She wanted to point her interest and get her good sense into action, and she very quickly found the way. She is, at this moment of writing, apt to be an anti-prohibitionette; a militant and conscientious objector to prohibition as it is lived.

It always takes an important lady to set a style, one with considerable manner and (Continued on page 82)

THE MODE IN VICTORIAN ENGLAND



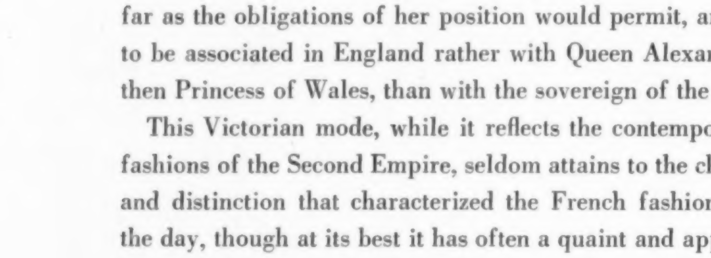
THE LESS WAIST AND THE MORE SKIRT, THE BETTER

THOUGH Queen Victoria succeeded her uncle, William IV., on the throne of England in 1837 and retained that distinguished seat until the first year of the twentieth century, the mode that is most distinctly associated with her name is that which reflected the crinolines and flounces of the Second Empire and which would be more accurately described as the mid-Victorian mode. The eighteen-forty mode, which has been the subject of a previous article, had reached practically its full development while the future Queen was living her quiet and secluded girlhood at Kensington. The eighteen-eighty mode, which will be considered in a later article, came after the death of the Prince Consort, when the Queen was again living in retirement in so far as the obligations of her position would permit, and is to be associated in England rather with Queen Alexandra, then Princess of Wales, than with the sovereign of the day.

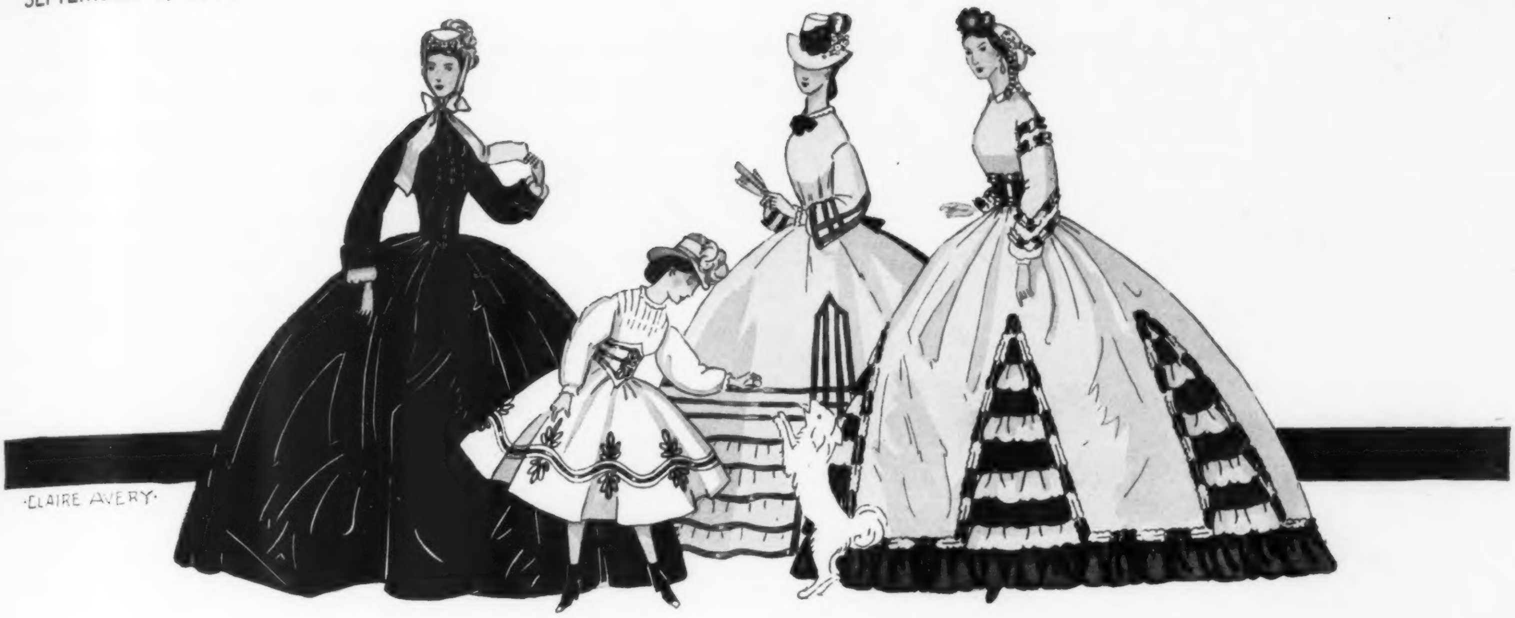
This Victorian mode, while it reflects the contemporary fashions of the Second Empire, seldom attains to the charm and distinction that characterized the French fashions of the day, though at its best it has often a quaint and appealing charm and a distinct individuality. Like most other expressions of Victorianism, it was essentially middle-class, the product of a materialistic age, which mistook display for elegance and laboured in ignorance of the very fundamentals of smart modes. Costumes were overloaded with ornament, as rooms were overloaded with bric-a-brac, as life itself was overloaded with sentimentality. As has been well said of this mode, "There was too much of almost everything. There were too many flowers, too many ornaments, too many ribbons, and, above all, too many petticoats and too much skirt."

It was this wealth of skirt and petticoat that led to the first notable development in the Victorian mode. The wide skirts of the eighteen-forty mode had been steadily growing wider, their horsehair stiffenings more abundant, their flounces deeper and more rippling, the starched and ruffled petticoats that supported them more numerous, until at last the woman of Victorian England welcomed the support of the true hoop no less eagerly than had her sisters across the Channel. This hoop-skirt, which, taking its name from the horsehair stiffening that it succeeded, was paradoxically known as the crinoline, was introduced into the English mode about 1854, but in England a preference for the multitudinous petticoats in preference to the hoop lingered to a far greater extent than in France, especially in costumes for evening wear, a fact which in part accounts for the greater lightness and daintiness of the costumes of the French mode.

"Many belles," we are told in 1856, "now wear fourteen petticoats in evening dress. They go to a ball standing up



THIS RIBBON-MAD ERA PUT BOWS EVERYWHERE



DISPLAY WAS THE MIDDLE-CLASS IDEA OF ELEGANCE

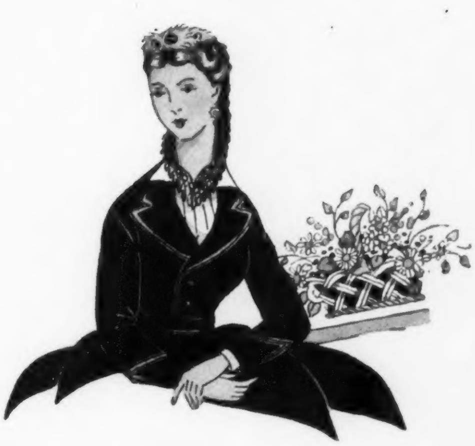
in their carriages and stand between dances for fear of crushing the dress and the fourteen petticoats."

To the modern mind, it is indeed a puzzle how, what with the delicate fabrics, the hoops, the endless flounces, and the countless petticoats, any beauty of the day ever did succeed in sitting down and rising again with a gown which could with any reasonable show of freshness continue to appear in public. True, the Parisienne of the day in her floating clouds of gauze and tulle did create the impression of being too light to crush even the traditional hairbell, but such lightness is rare in the Victorian mode, which tends as a rule to heavier fabrics.

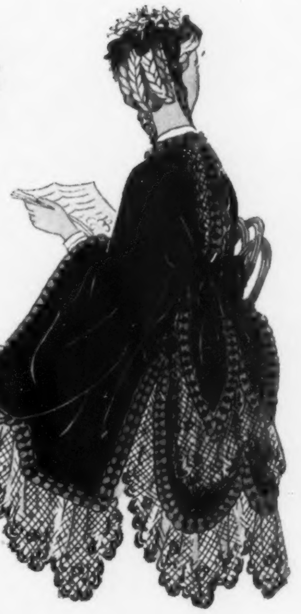
The hoop-skirt that was generally favoured in England was in itself a much more cumbersome affair than the light and skilfully constructed hoops of steel and tape usual in France. The number of steels and the width of the skirt, of course, varied from year to year, but the type very generally in use in England is the hoop-skirt thus described by a fashion magazine of the day when hoops were still, it will be seen, of somewhat modest dimensions:

"Four narrow steels, each covered with tape and run into a calico slip: the steel nearest the waist should be four nails from it, and should be one and three quarters yards in length. The remaining three should be only two and one half yards and placed, one at six (Continued on page 92)

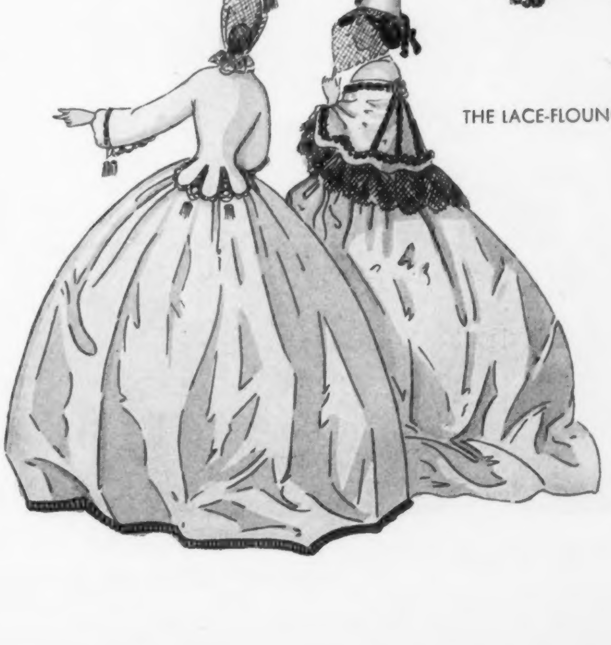
This is the thirty-fifth in a series of articles on the history of feminine fashions, which appear in Vogue from time to time, and, when finished, will be collected and published in book form



AN 1869 HAIR ORNAMENT



THE LACE-FLOUNCED MANTILLA

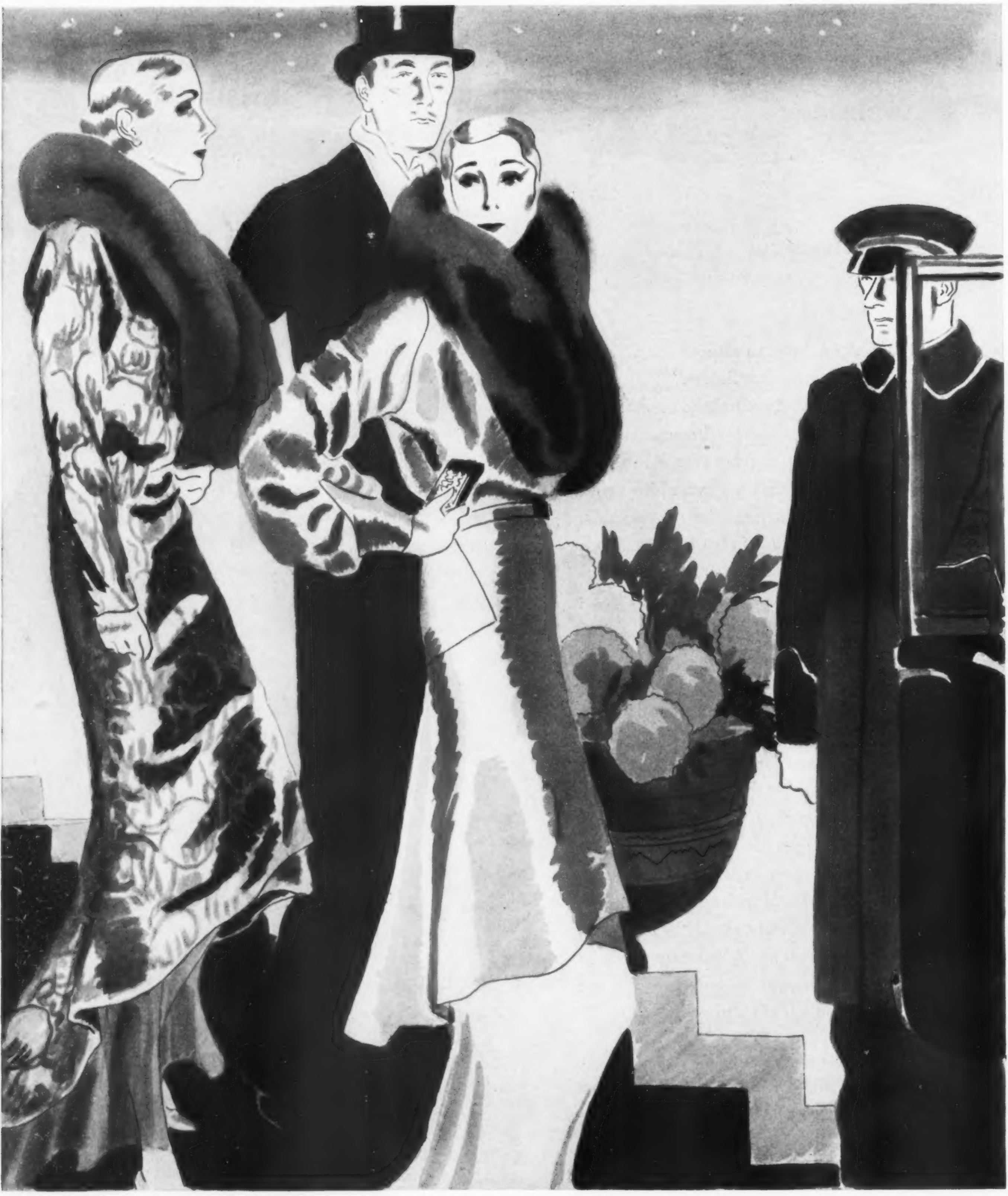


A FIRST EDITION OF THE PALETOT

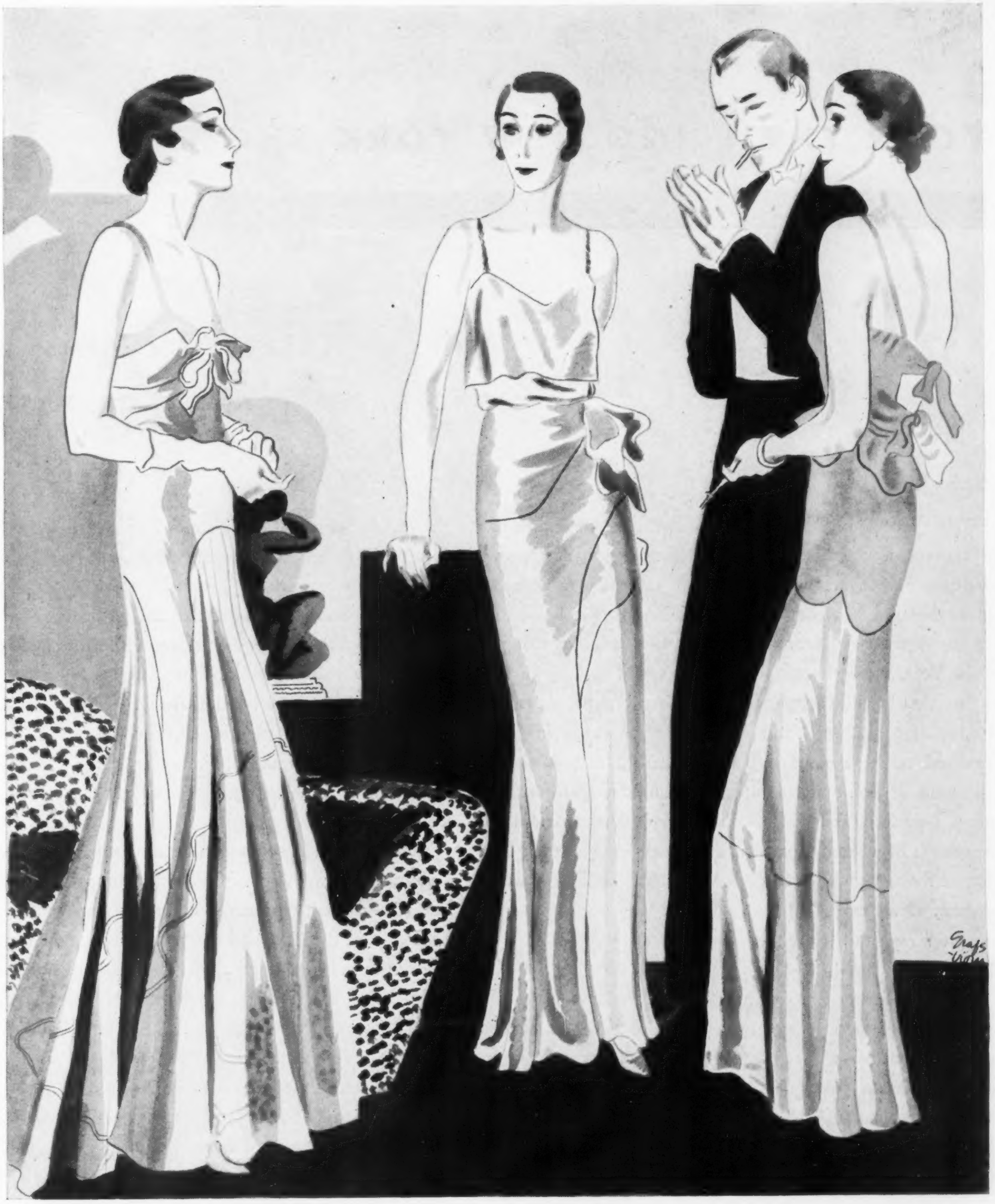
KNEE-LENGTH WRAPS

● Green-blue heavy brocade is beautifully cut in this wrap-around evening coat, left below, that has the new and smart knee-length in front and dips to ankle-length in back. The huge shawl collar is of marten-dyed fox

● The effectiveness of the knee-length wrap is again seen in this supple gold lamé coat, right below, with its smartly moulded and belted waist-line, full sleeves caught in tight cuffs, and collar of marten-dyed fox



MOLLIE O'HARA ● STEIN AND BLAINE



BERGDORF GOODMAN • JAY-THORPE • MOLLIE O'HARA

TINY STRAPS TO HOLD A LOW DÉCOLLETAGE

- Canary-yellow net is a charming colour for this crisp evening gown with its moulded hip-line, bell-shaped skirt, and low décolletage finished with narrow straps and a soft bow
- Diamond shoulder-straps accent the low décolletage and short bolero of this lustrous white satin dress (centre), the suave skirt of which is tied in a bow at the left side
- Lyons velvet is one of the newest fabrics for evening dresses. This frock is in a rosy-pink shade and has a short peplum and a back décolletage amusingly tied in bows

YOUR THRILLING NEW YORK SHOPS

AN EXPATRIATE EXCLAIMS OVER THE RAPID TRANSIT OF FASHION

THE profusion, the freshness, the style, the amazing values, the coolness, the convenience, the unhectic atmosphere of them! You rave only of your skyscrapers and your theatres. Familiarity breeds contempt. I tell you that to an eye returning from Europe, the most exciting thing in New York is the shops.

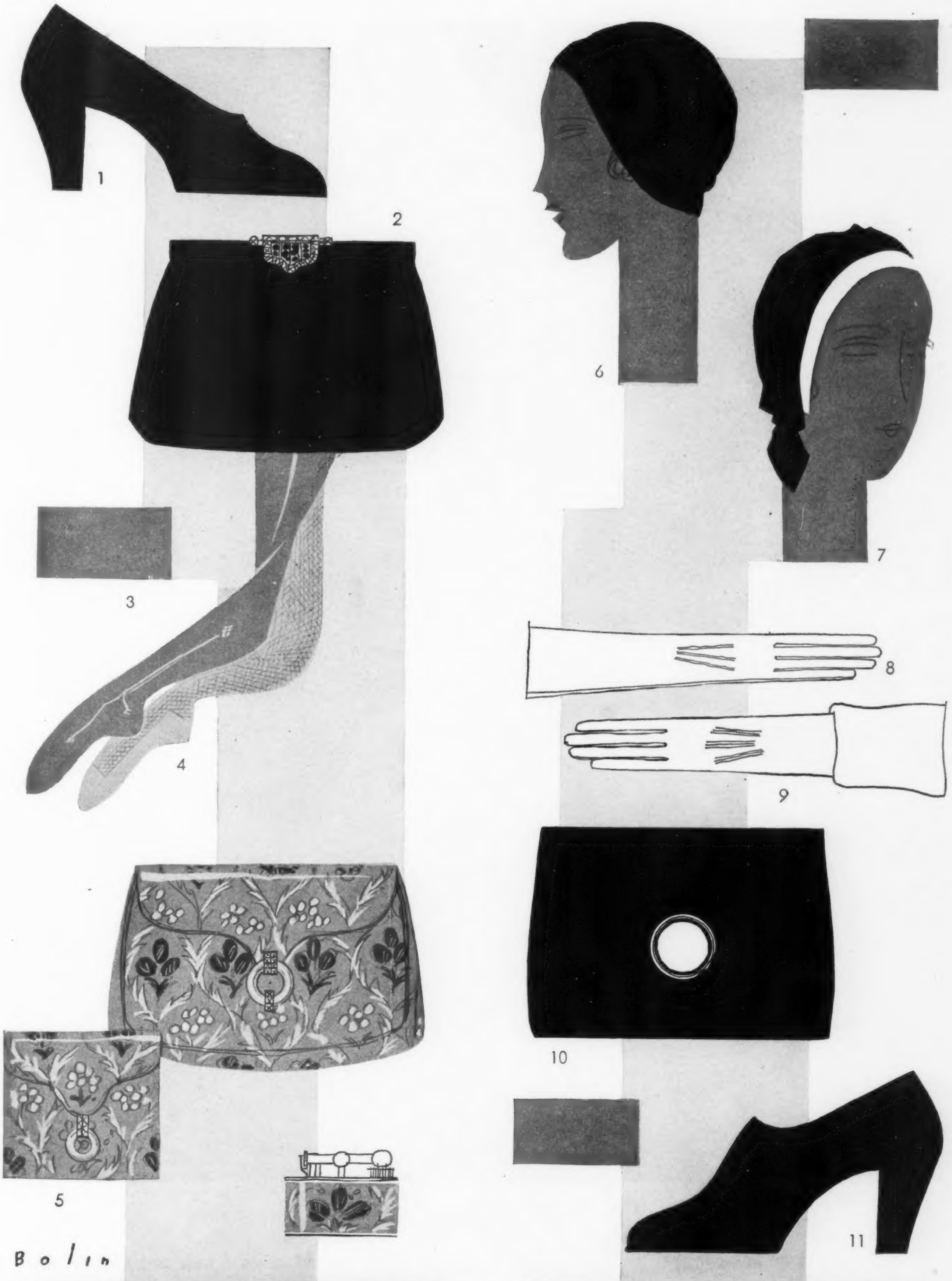
Not that I don't love my clever bottier in Rome, my lovely little beige and rose and brown lingerie salon in Paris reached across a courtyard and up a flight of old stairs, those small Bond Street shops smelling faintly of saddle soap. I do. But, shopping in Europe is a career. There are hundreds of women there who still consider the fitting of a hat or the matching of samples a pleasant morning's occupation. Here, everything is conceived to save time, and I take off my beret to the style and speed with which it is done.

No one closes shop from two to four for somebody's precious déjeuner. No one bothers you to help them make change. That plea, "Avez vous un sou?" that goes up from every caisse in France is unheard. The day I landed, I mistook a cheerful "Have it sent?" for the old call and handed the astonished saleslady a penny. Now, I am back in my stride and can say extravagantly, but oh so easily, that great American phrase, "Charge and send."

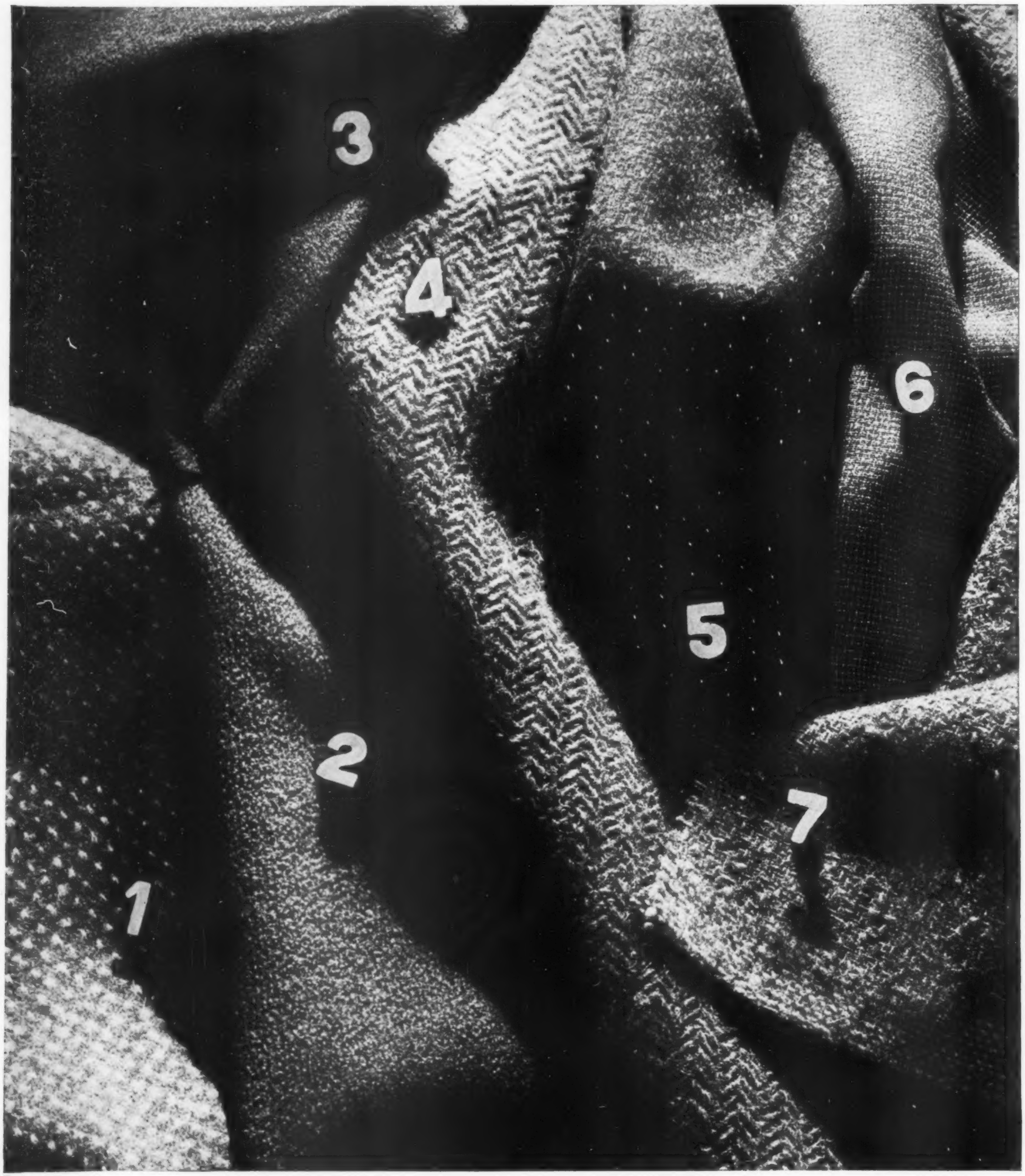
Take the matter of hats. When I left Paris a few weeks ago, every one was just beginning to wear little monkey hats, perfectly ridiculous and terribly chic. Some are like the skull-caps that the librarians wear at the Bibliothèque Nationale, or, to be more local, old Jewish merchants on Third Avenue. Others are knitted string stocking caps, reminiscent of the tarantella dancers at Sorrento. The day before I sailed, I saw Lady Abdy at lunch making a sensation with a regular bell-boy's cap sitting high on her semi-grown hair. It was not stolen from the lift boy at the Ritz, it developed, but from Chanel. I was telling a friend about these delightful absurdities one day as we were stepping into Verben's on Fifty-Seventh Street. My thunder froze on my lips. There were the tarantella stocking caps in white and black string (No. 6, illustrated on page 61) and also Agnès's angora and jersey turban with tails that you bind about your head yourself! Five minutes later, at Best's, I ran into the pancake beret and the bell-boy cap in white jersey with two circular bands, one white and one black, that you slip on in addition to make it into a turban. Bless the Bremen! It is incredible how fast things reach New York.

Into Franklin Simon's to cull a few stockings. I began an elaborate explanation of the nutty chocolaty-brown that Paris is wearing with early autumn suits. "Oh, you want Sable," said the girl, and there they were, deliciously thin and deliciously inexpensive. The same shop had, also, exactly the right new opal shade that one wears now with jewel coloured evening gowns. There were lisle stockings, too, lace woven and closely knitted (No. 4 on page 61). Furthermore, I discovered those new dull silk stockings, which are lovely for sports, for they make your legs look lean and athletic. Some have fine clocks (No. 3 on page 61), and I expect to take them back and flaunt them as another American invention, along with my latest records of American jazz.

As for shoes, my eyes grow dewy. You have your shoes made to order in Europe, as a rule; go to innumerable fittings and grow grey in the process. For there are few good ready-made shoe shops, unless you are willing to go in for Madame la Concierge slippers of black velvet with black jet bows. Here, you can get good shoes almost everywhere. I ran into Best's five minutes before my week-end train left and found some stunning reddish-brown calf pumps, just the right French shade for autumn. They had layer leather heels and hugged my instep and (Continued on page 84)



1. CALFSKIN PUMP; BEST. 2. SATIN BAG; FRANKLIN SIMON. 3 AND 4. DULL SILK AND LISLE STOCKINGS; FRANKLIN SIMON. 5. BROCADE BAG SET; FRANKLIN SIMON. 6. BLACK STOCKING CAP; VERBEN. 7. VELVET TURBAN; ALTMAN. 8. SUÈDE GLOVE; SAKS-FIFTH AVENUE. 9. THE NEW GAUNTLET; STERN. 10. SUÈDE BAG; NAT LEWIS. 11. BLACK KID OXFORDS; LORD AND TAYLOR

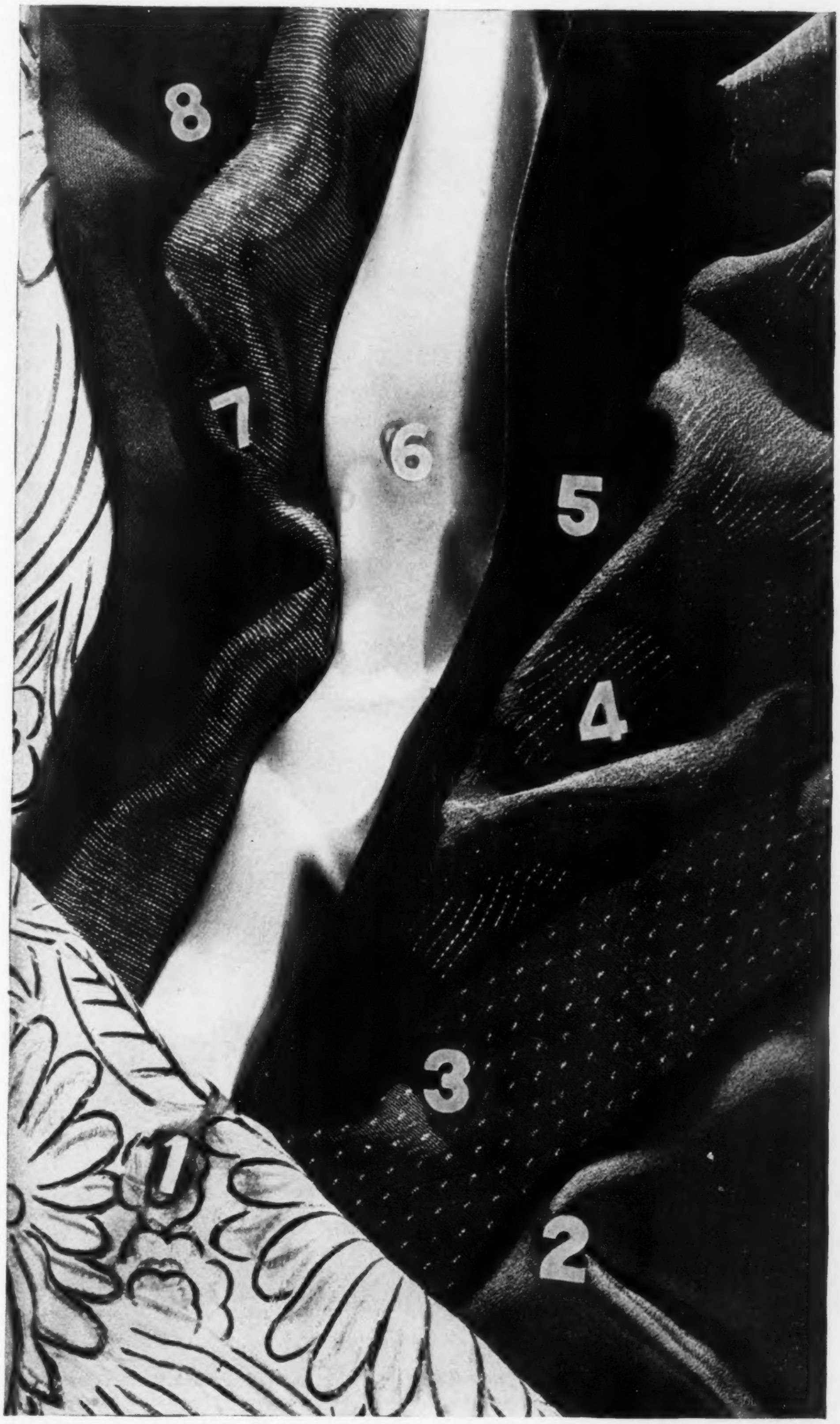


Barnaba

1. A diagonally spaced dot gives a new and sophisticated note to this knit fabric, which is an excellent weight for autumn and winter suits; from Wyner
2. This crêpey wool coat material has a fine pebbly surface; from Bochmann
3. A modern broadcloth, "Kashmirita," has a dull smooth finish; Forstmann
4. A smart coat fabric is this diagonal pebbly-weave duotone tweed; Walther
5. "Dotella" is a tweed suiting with small widely spaced pin dots; from Botany
6. Uneven checks are traced on this sheer wool crêpe dress fabric; from Walther
7. This tweed in homespun weave has flat, self-toned nubs; from Forstmann

OUR AMERICAN WOOLLENS AND SILKS BACKBONE OF THE NEW MODE

1. This lamé is patterned in white, black, and gold; Haas Brothers
2. A new fabric called "Crêpe Dalma" is a canton crêpe with a slight faille effect; from Haas Brothers
3. "Marenga," a heavy crêpe of the marocain Flamenga type, has dots on its dark background; Stehli
4. This Canton Doré achieves an unusually interesting effect with a design of metal threads; from Stehli
5. The heavier velvets favoured this autumn are represented by this Lyons-type stiff velvet; from Cheney
6. Satins, also, are heavier and more lustrous, as is this slightly stiffened "Klimax" satin; Mallinson
7. This sheer lamé has a metal stripe on coloured ground; Cheney
8. "Onomaine" is a new fabric that is related to the sheer crêpe romain family; from Onondaga



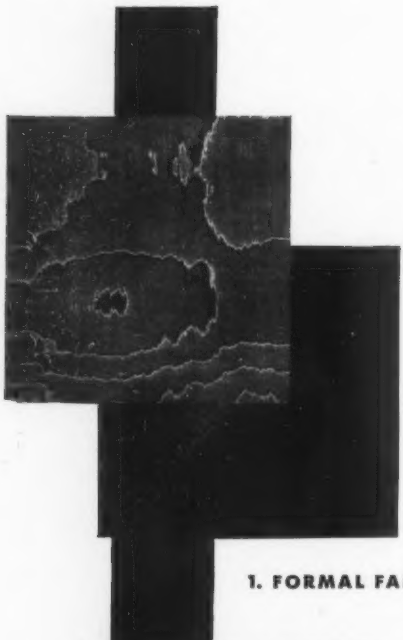
Barnaba

AUTUMN CHIC BY THE YARD

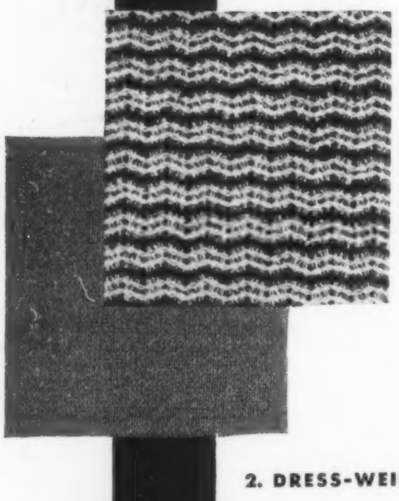
THE smartest woollens, this season, are monotone or duotone and depend very largely on weave and weight for their great chic. Tweeds still play dual rôles, according to the manner in which they are handled, and a smart Forstmann, Walther, or Botany tweed may be used for the most casual sports costume or for a semiformal town coat. As you may see in the illustrations of Walther and Forstmann tweeds on page 62 and Botany "Scotchspun," on this page, charming hand-loomed effects have been achieved in both diagonal and large basketweaves. Tweeds are no longer just tweeds; there are many novelty versions, and, though the very discriminating woman may relegate tweeds to the realms of sports and travel, they will continue to be seen everywhere.

Soft novelty woollens, in new weaves, are the most important autumn woollen news. These are soft and pliable, never heavy in weight; especially chic are the fine pebbly-surfaced novelty woollens. Forstmann's "Velperla" is a very smart example, as is the Bochmann pebbly-surfaced woollen, shown in the photograph on page 62. Very fine crêpey weaves and boucle-looped effects are new and smart; Botany's "Marmora" and Forstmann's "Chonga" are important examples of this new boucle type of wool coating. Many of the smartest formal coats will be made of either the pebbly or the boucle-surfaced woollens. Among the distinctly formal woollens, for fur-trimmed coats and suits, broadcloth still reigns supreme, but it is a modern broadcloth, differing from the highly lustrous one of other years in its slight pile and dull sheen. Forstmann's "Kashmirita," illustrated on page 62, typifies this new trend in broadcloths.

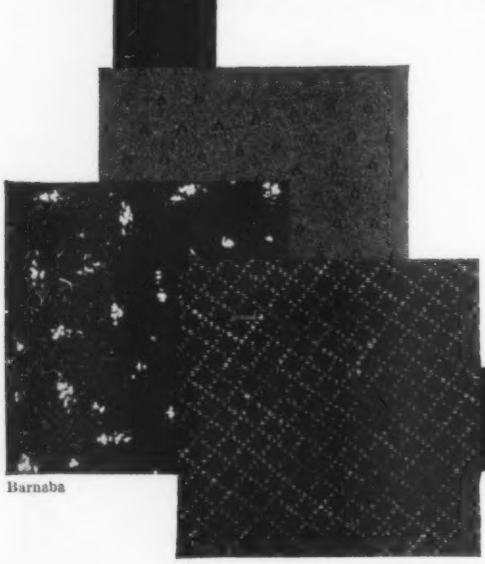
Jersey continues to be an indispensable and outstanding fabric for informal clothes. Lacy-knit fabrics, such as those featured by Wyner and Security Mills, will often be used for (Continued on page 86)



1. FORMAL FABRICS

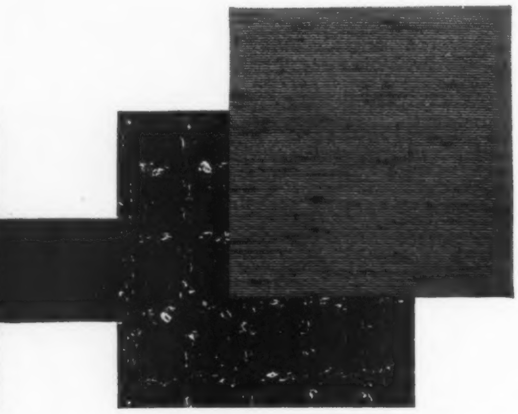


2. DRESS-WEIGHT WOOLS



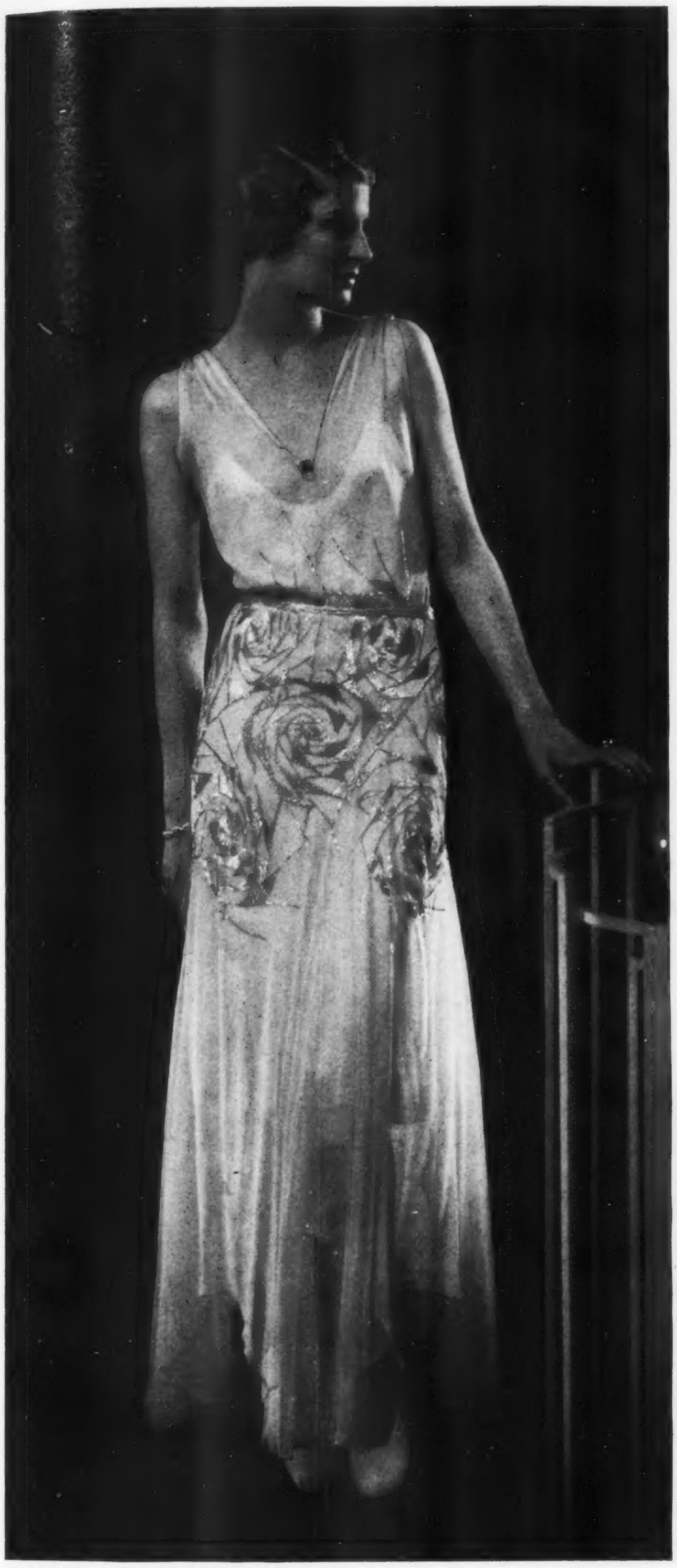
Barnaba

3. NOVELTY SILKS

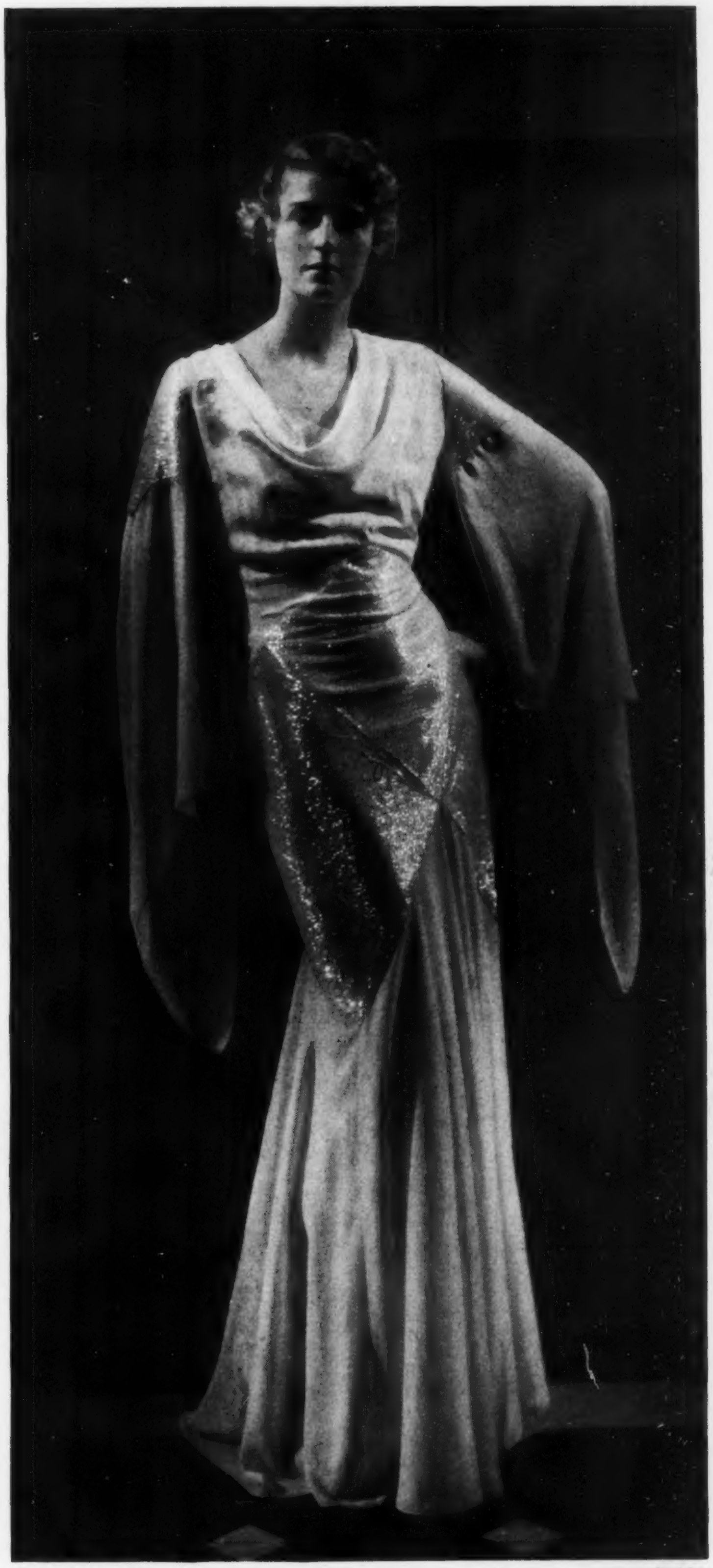


4. ARTIFICIAL SILK AND WOOL

1 One of the new stiff fabrics is this all-silk moire; General Silks
Transparent velvet will be seen by day and evening; Shelton Looms
2 Light-weight and smart is this lacy-knit jersey; Security Mills
"Viora," a chiffon worsted, is one of the new sheer wools; Forstmann
3 This monotone jacquard silk typifies the heavy day silks; Stehli
A heavy cravat silk from Eagle
Pin-checked novelty silk; Corticelli
4 This "Scotchspun" tweed has a two-colour effect; from Botany
Soft and pliable is this flecked Celanese and worsted; from Celanese



VIONNET BERGDORF GOODMAN



VIONNET MARY WALLS

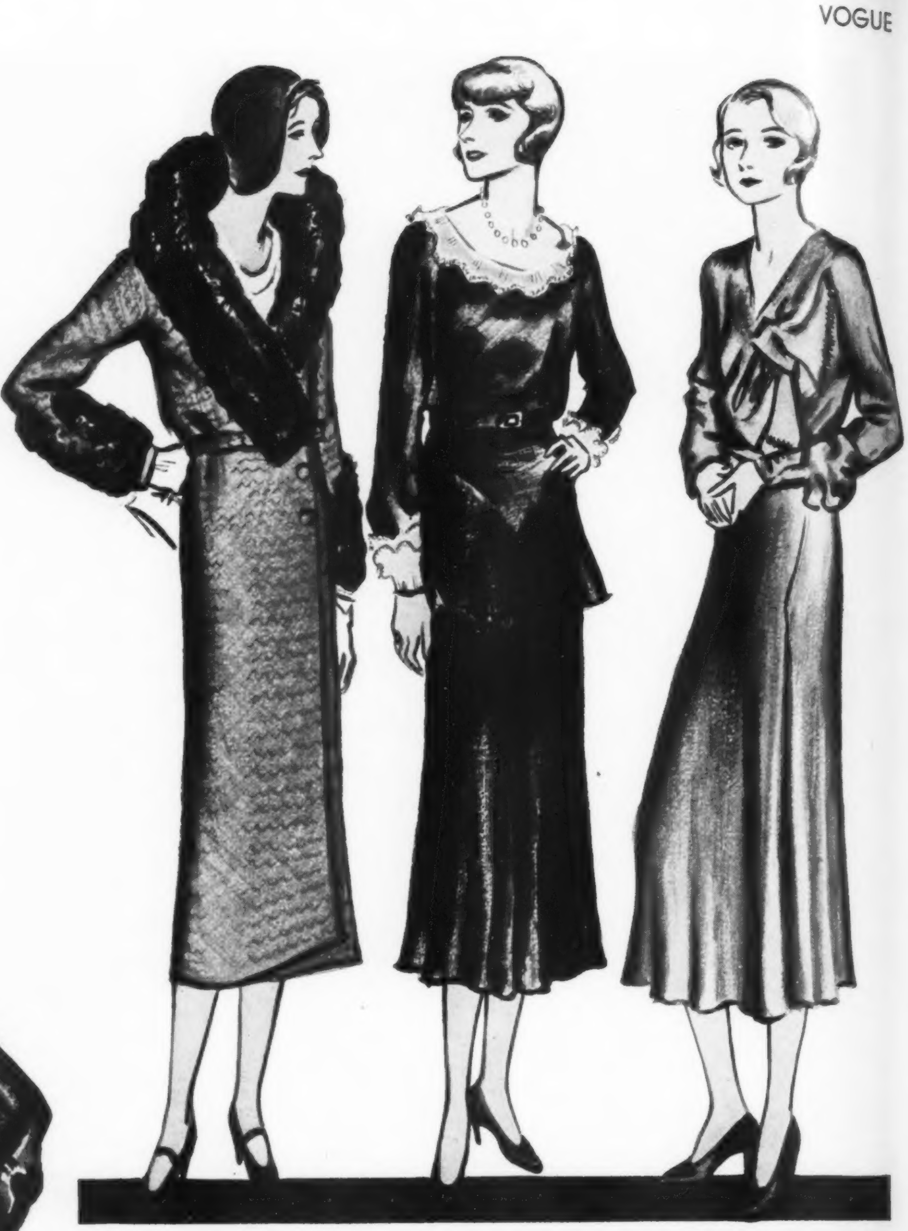
Steichen

- Silver crystal beading gives a cool and frosty look to this youthful white chiffon gown designed by Vionnet. The beading forms a delicate pattern over the hips, giving a deep yoke effect. A high waist-line is suggested by the placing of the narrow beaded belt, and the cascading hem-line, with points reaching almost to the floor, is an interesting change from the more usual even-all-around line of dancing frocks

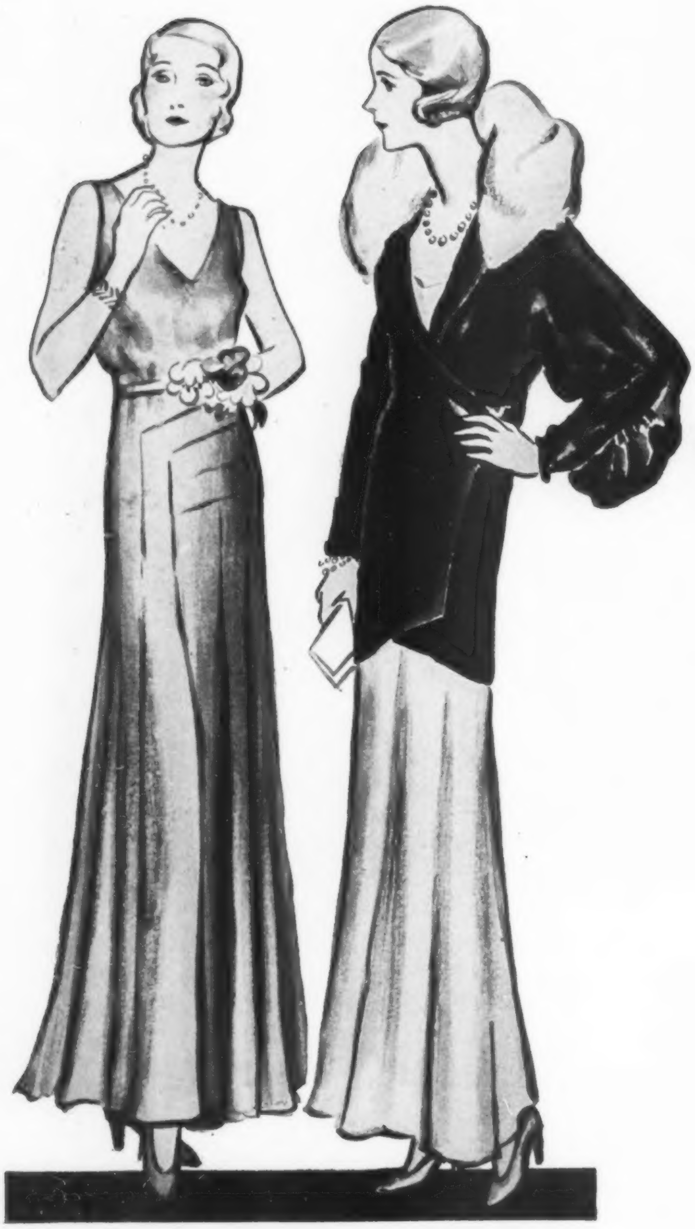
- Typical of Vionnet is the sculptured silhouette of the striking tea-gown made of white georgette crêpe, shown at the right, above. Heavy silver bugle beads emphasize the moulded hip-line, forming deep points at the sides, and make a brilliant decoration at the top of the graceful long flowing sleeves. This is a costume of great charm and individuality for tea or for informal dining at home

SILVER AND WHITE

- A coat (right) with the right degree of formality for visits away from college is of dark green tweed with black caracal collar and cuffs; Saks-Fifth Avenue
- A dress of black velvet (right, middle) with collar and cuffs of white marquisette goes down to dinner; Best
- The Flavia green crêpe dress (extreme right) has a fringed jabot; Franklin Simon
- For the first "prom" is the turquoise-blue flat crêpe dress (below) with three roses tucked into the belt; from Best
- The hip-length evening coat of black velvet (below, right) has a flattering collar of white lapin fur; from Stern



FOR TOWN



EVENING

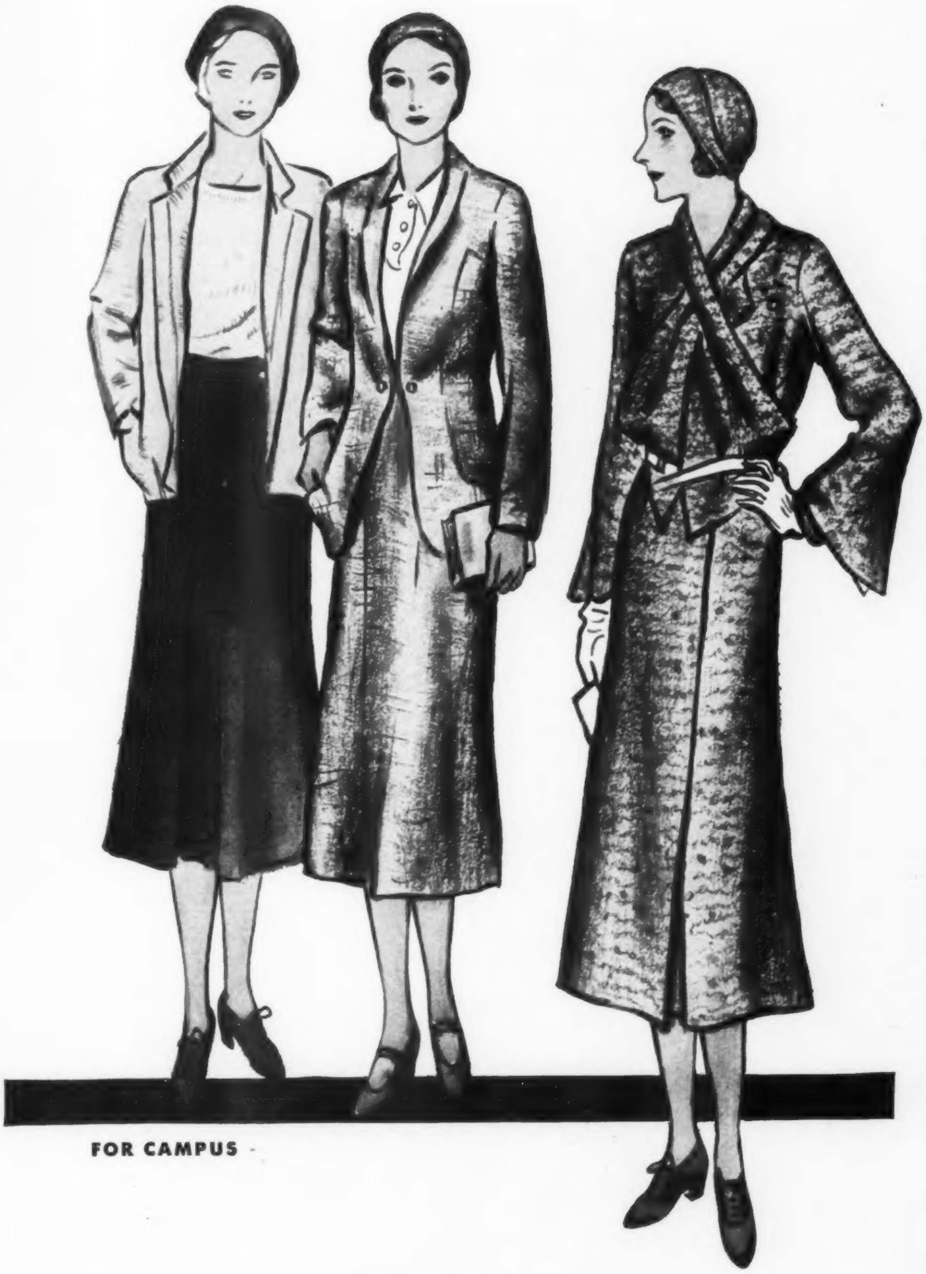
DULCINEA DOUBT finished speaking and sat with folded hands, a study in despair. Dr. Vogue, scientifically smart, smiled encouragement.

"My dear child," said this eminent specialist, "forget your fears. You are merely suffering from a neurasthenic condition known as Popular Conceptions, brought on by seeing too many varsity 'movies.' You have subconsciously identified yourself with the absurdly dressed young things who act in them, and that is why you dream of yourself wearing a white satin evening gown and a coon-skin coat. The real college girl of 1930 does not dress differently from any other smart young person of her age. Have no further fears, you need only the simplest of remedies—a permanent wave and a well-balanced wardrobe!"

"Fine," said Dulcinea. "But don't make the prescription expensive. My fate is in your hands."

"Here you are," replied the doctor, "my standard for-

- The costumes at the left are chic for campus wear. The wool jersey suit (extreme left) has a blouse and cardigan in sky-blue, a skirt in navy-blue; Altman
- The suit of grey-beige Meyer tweed (next to left) is worn with a blouse of soft white angora; from Altman
- Hurley tweed in a smart brown, orange, black, and white mixture is used for the coat, worn with a brown leather belt and suitable for general use; from Best
- The suède jacket and beret (below) may be in brown, wine-colour, green, or navy-blue; Peck and Peck. The sweater is of beige angora; Saks-Fifth Avenue. The shoes are of oxblood calfskin; Best



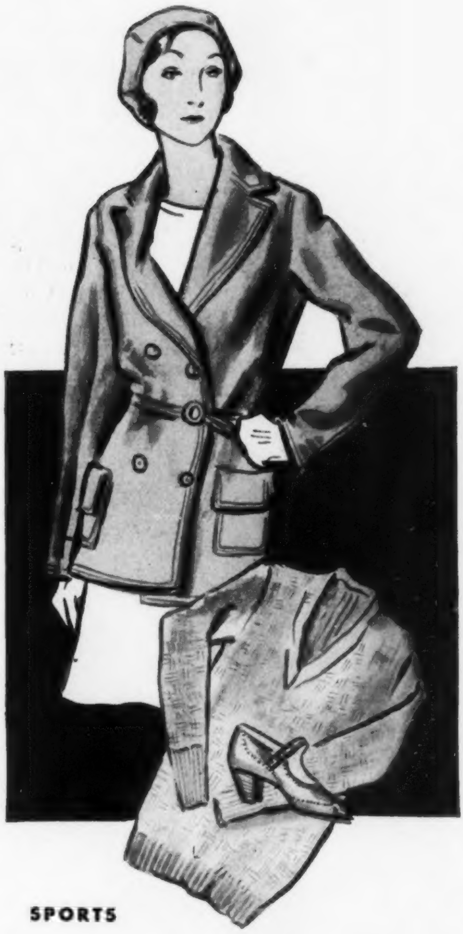
FOR CAMPUS

mula, guaranteed to relieve you of all borrowing or dizziness. The prices won't exceed your allowance.

"First of all, let's consider the conditions of your life in college, since, as I tell all my patients, suitability to one's surroundings is the all-important principle of chic.

"Clothes for daily use must not only look well, but wear well. You will be your own maid, so the clothes you must wear constantly should be of materials that don't require daily pressing. Lingerie collars and cuffs are attractive touches for simple, one-piece dresses, but these must be easily detachable. Those that snap in are best.

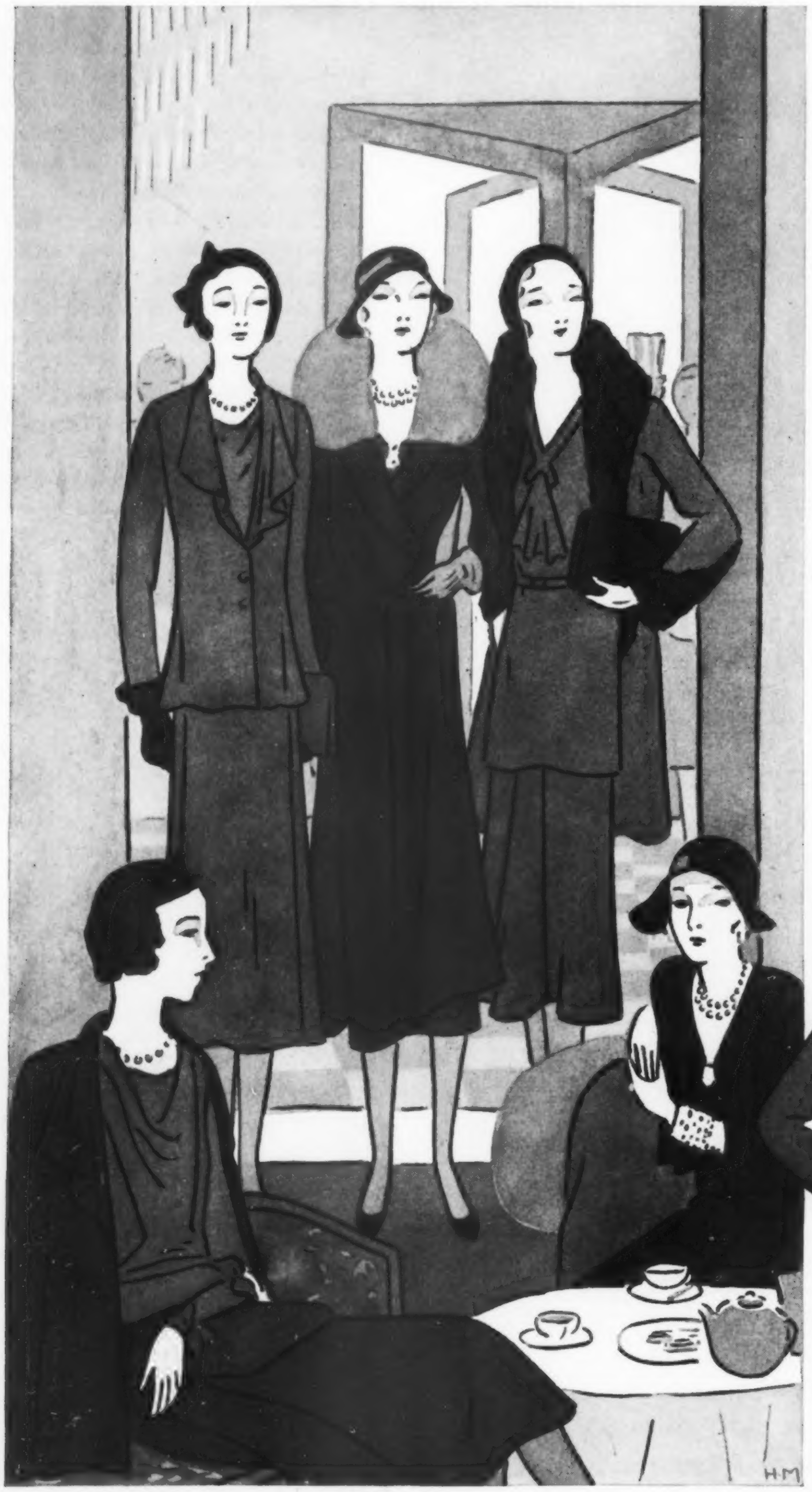
"College laundries are not celebrated for their light touch, so I recommend glove silk underwear. A warm dressing-gown of padded silk or man's flannel will be your greatest comfort, and sleeping pyjamas of plain, wearable silks are prescribed without reservation. Best has them made of shantung with trousers (Continued on page 80)



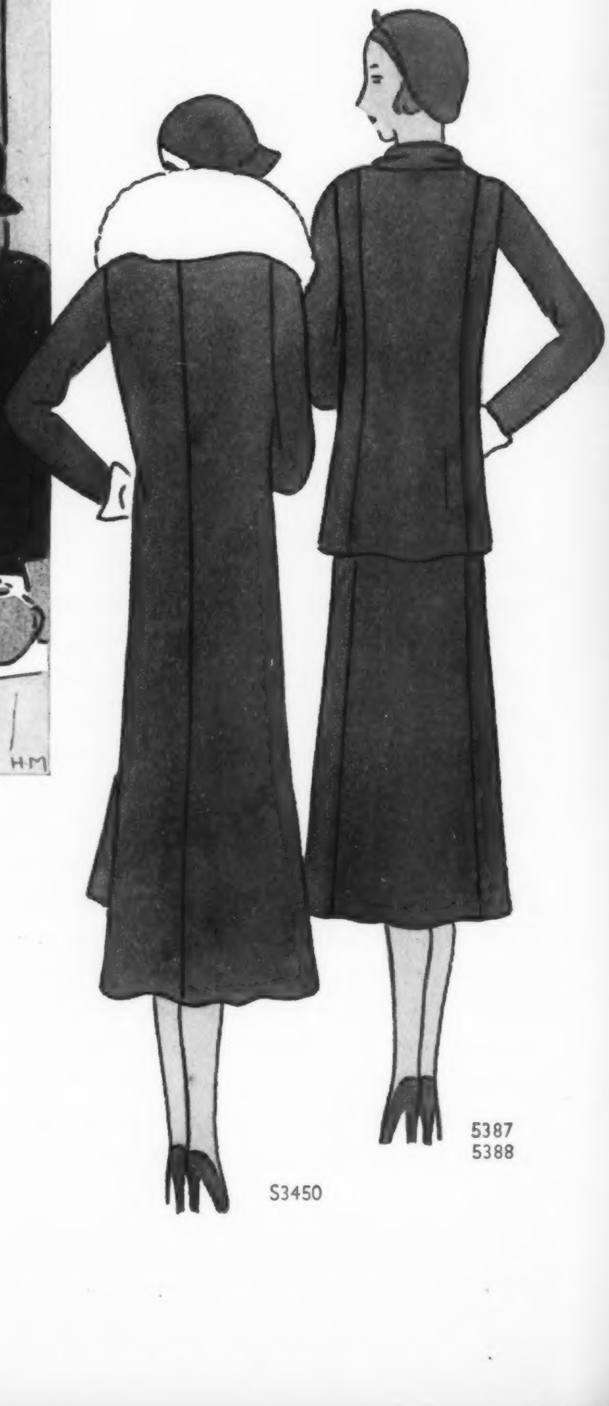
SPORTS

A WARDROBE FOR THE COLLEGE GIRL

- Blouse No. 5389 Coat No. 5387 Skirt No. 5388—This costume is described on the opposite page
- Coat No. S3450—The long coat, with a fur collar (left, centre) is designed for sizes 32 to 46
- Ensemble No. S3449—A new tunic blouse completes this ensemble, illustrated also on page 69
- Frock No. 5386—The frock at the lower left in the larger sketch is shown also on page 69



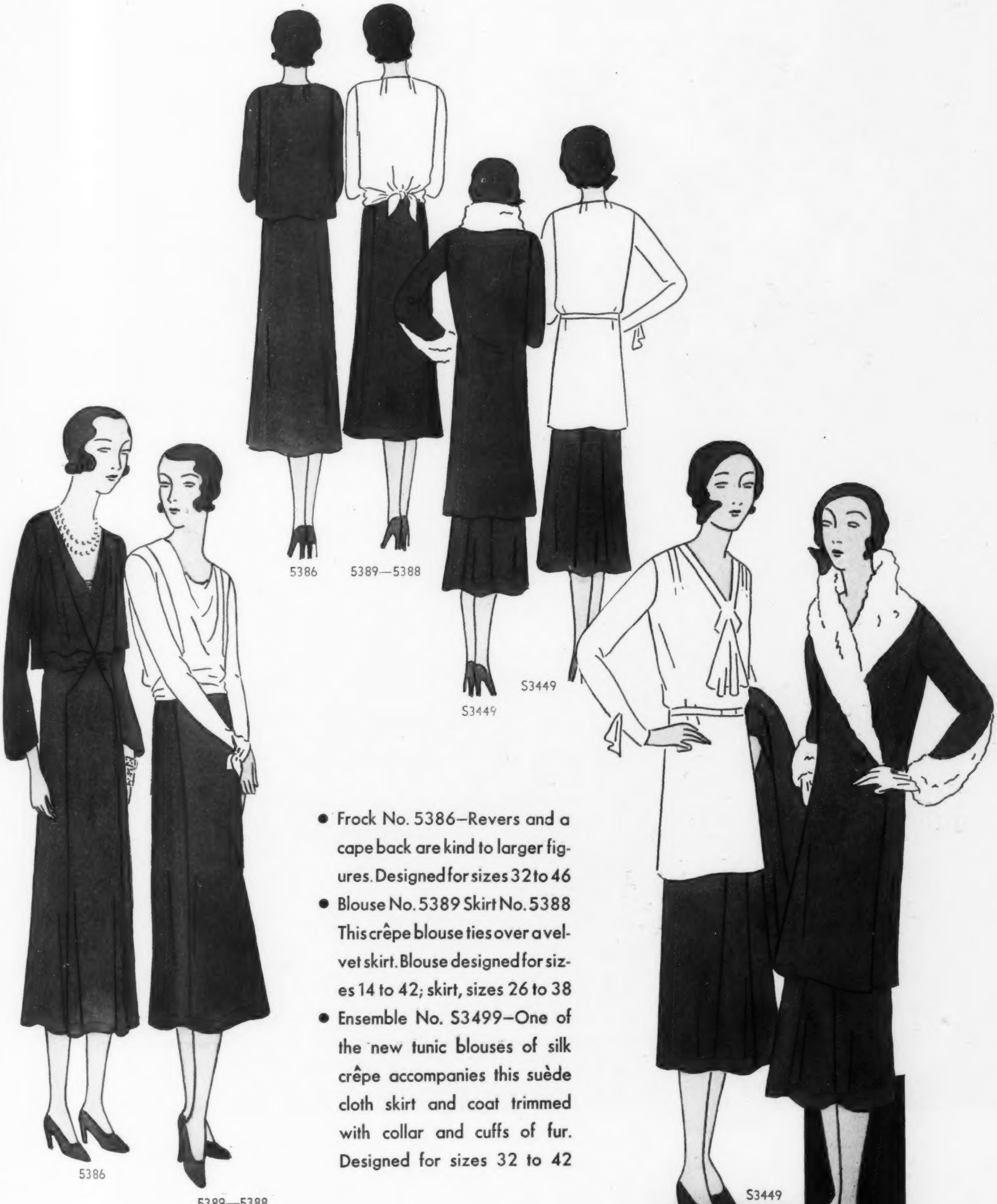
5387—5388—5389 S3450 S3449 5386



5387
5388

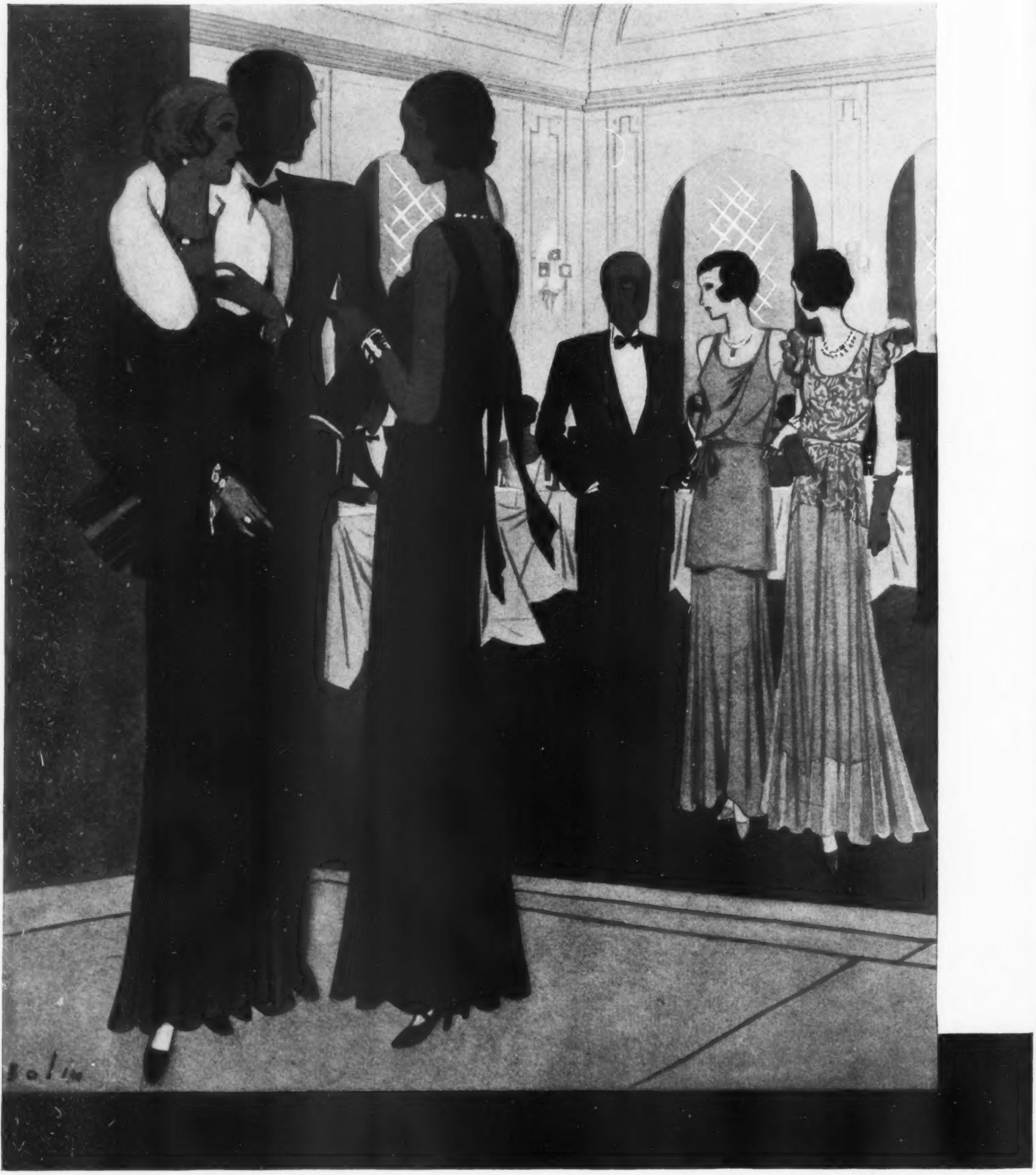
S3450

WARM FABRICS AND COLOURS FOR AUTUMN COSTUMES



- Frock No. 5386—Revers and a cape back are kind to larger figures. Designed for sizes 32 to 46
- Blouse No. 5389 Skirt No. 5388 This crêpe blouse ties over a velvet skirt. Blouse designed for sizes 14 to 42; skirt, sizes 26 to 38
- Ensemble No. S3499—One of the new tunic blouses of silk crêpe accompanies this suède cloth skirt and coat trimmed with collar and cuffs of fur. Designed for sizes 32 to 42

DESIGNS FOR PRACTICAL DRESSMAKING



5390 5391 5393 5392

THIS AUTUMN, FROCKS FOR DINING AND DANCING HAVE NEW ELEGANCE

Evening Coat No. 5390—Velvet is used for this slightly fitted, short evening coat, which features shirred sleeves and a shawl collar. Designed for sizes 32 to 46

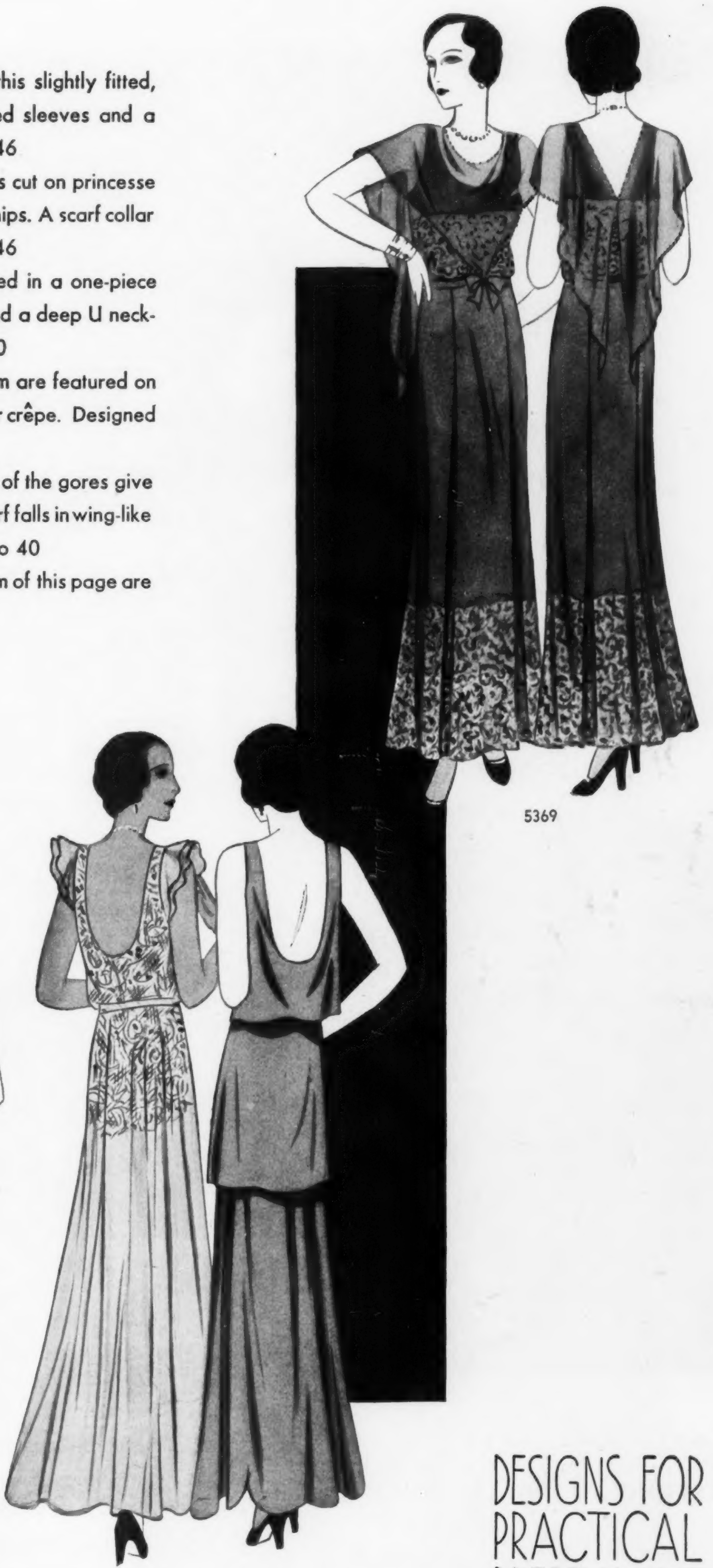
Frock No. 5391—This frock, of sheer velvet, is cut on princesse lines and flares from the seams below the hips. A scarf collar ties in back. Designed for sizes 34 to 46

Frock No. 5392—Lace and tulle are combined in a one-piece frock with double circular sleeve caps and a deep U neckline in back. Designed for sizes 13 to 20

Frock No. 5393—A shaped bolero and peplum are featured on this one-piece evening dress of semi-sheer crêpe. Designed for sizes 14 to 20

Frock No. 5369—Double pleats at the joining of the gores give interest to a frock of chiffon and lace. A scarf falls in wing-like drapery in back. Designed for sizes 32 to 40

The four designs that appear at the bottom of this page are illustrated also on the opposite page



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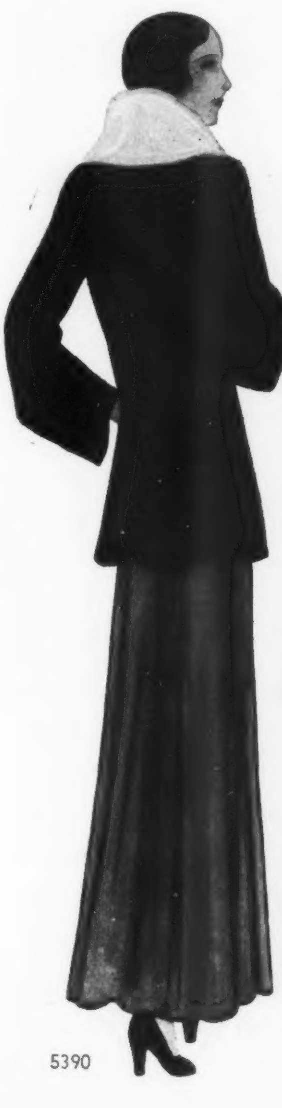

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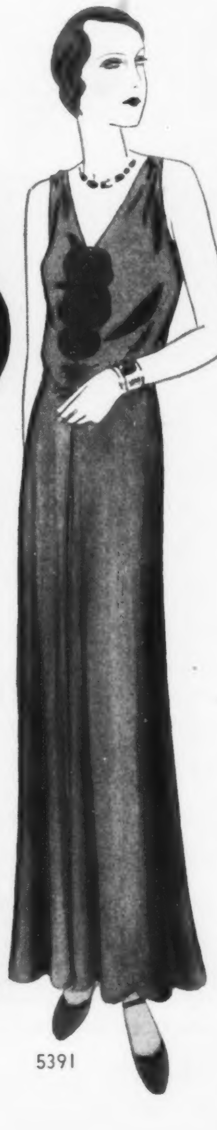
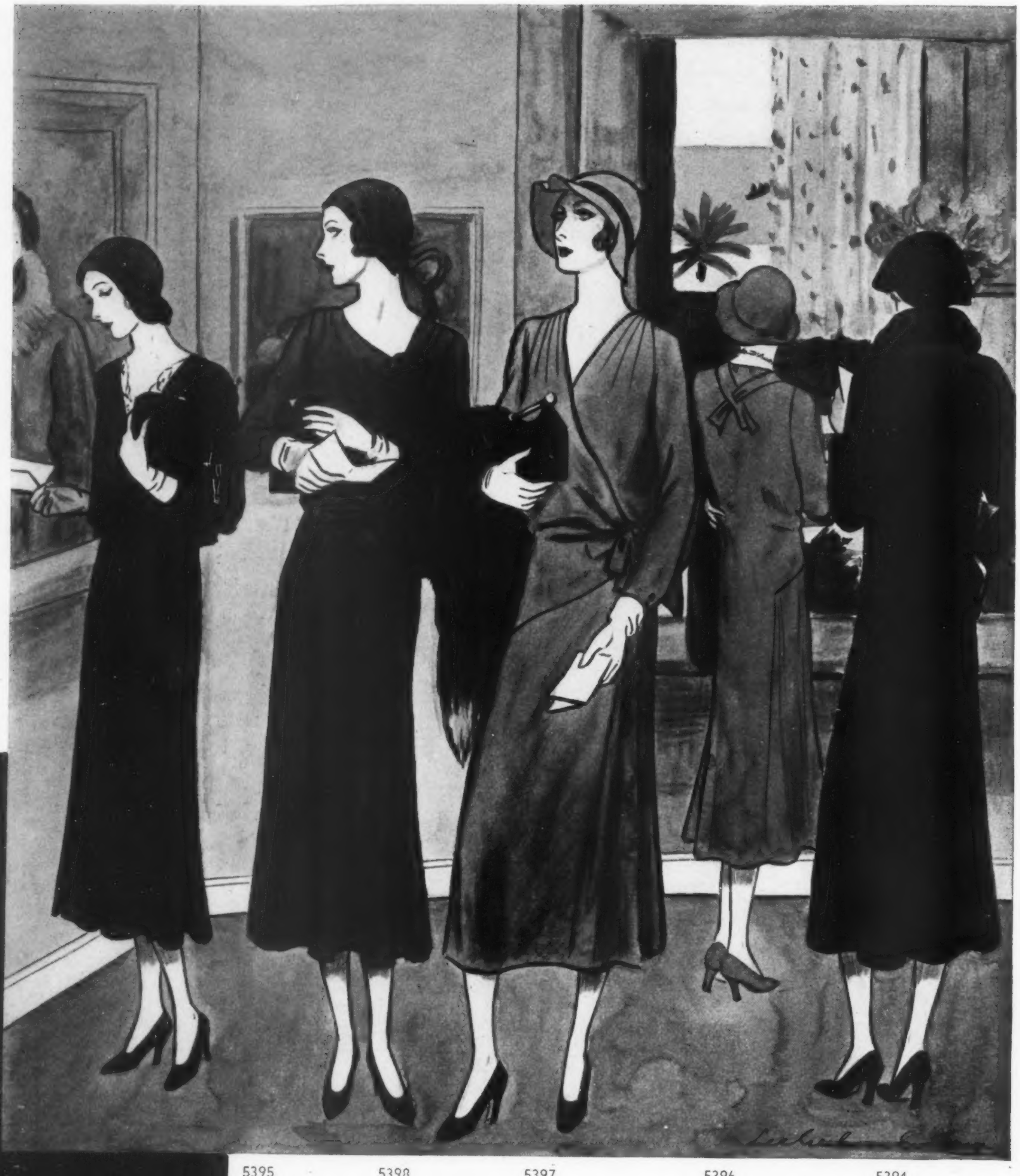


5391

DESIGNS FOR PRACTICAL DRESSMAKING

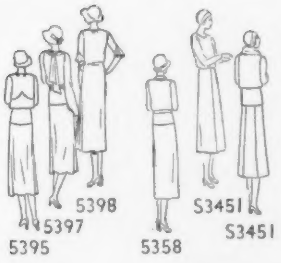


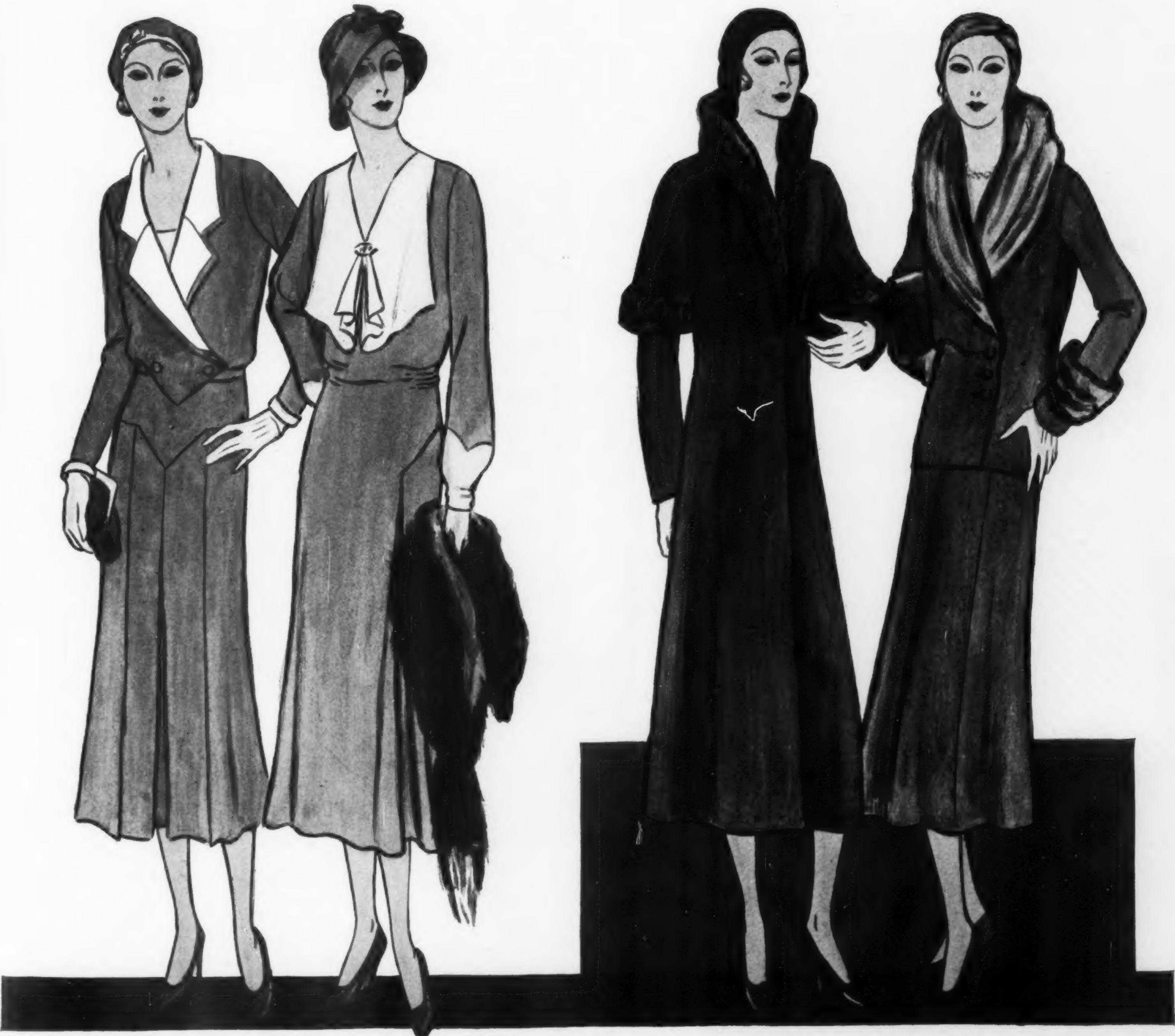
SATIN AND VELVETS RETURN TO THE MODE

- Frock No. 5395—After a long absence, crêpe satin returns and is seen in this dress with a simulated bolero. Designed for sizes 32 to 44
- Frock No. 5398—Because of its new one-sided skirt flare and its velvet fabric, this frock is very important. Designed for sizes 14 to 20
- Frock No. 5397—The smart wrap-around effect is cleverly handled in this frock of canton crêpe in one or two tones. Designed for sizes 32 to 46
- Frock No. 5396—This is a back view of the dress shown on page 73
- Coat No. 5394—This woollen coat, also shown on page 73, is beautifully fitted and has an upstanding collar. Designed for sizes 32 to 42

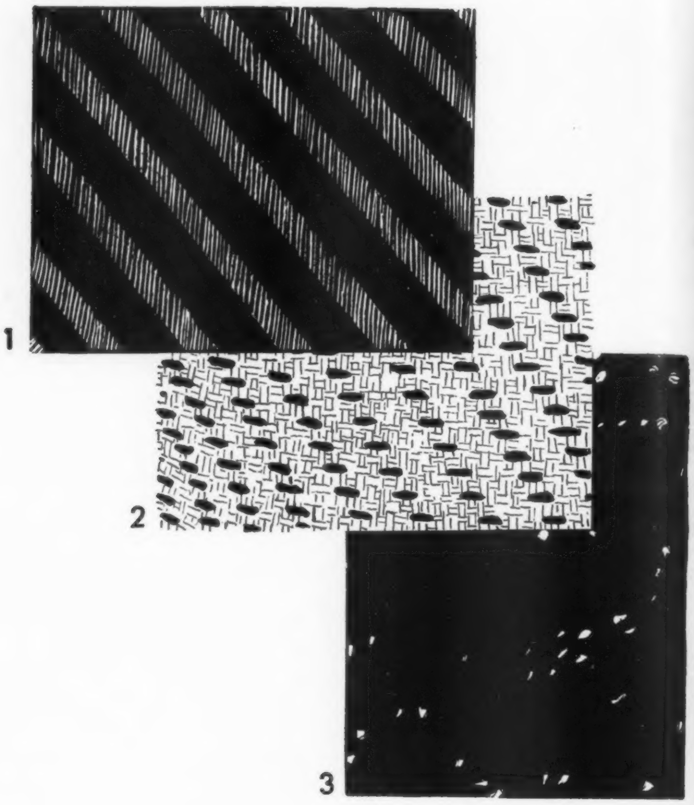
SMART STREET COSTUMES

- Frock No. 5358—The coat-dress of light-weight wool is a conspicuous success of early autumn, and this model has an unusual closing and a notched collar and cuffs of silk piqué. Designed for sizes 14 to 20
- Frock No. 5396—A jabot, ending in crossed bands in back, gives the new bodice interest to this silk crêpe frock. Designed for sizes 32 to 46
- Coat No. 5394—The smart coat silhouette for autumn is seen in this semi-fitted model, trimmed with astrakhan. Designed for sizes 32 to 42
- Suit No. S3451—Typical of the new suits is this, of wool trimmed with sable fur, with a bolero back on the coat. Designed for sizes 32 to 40

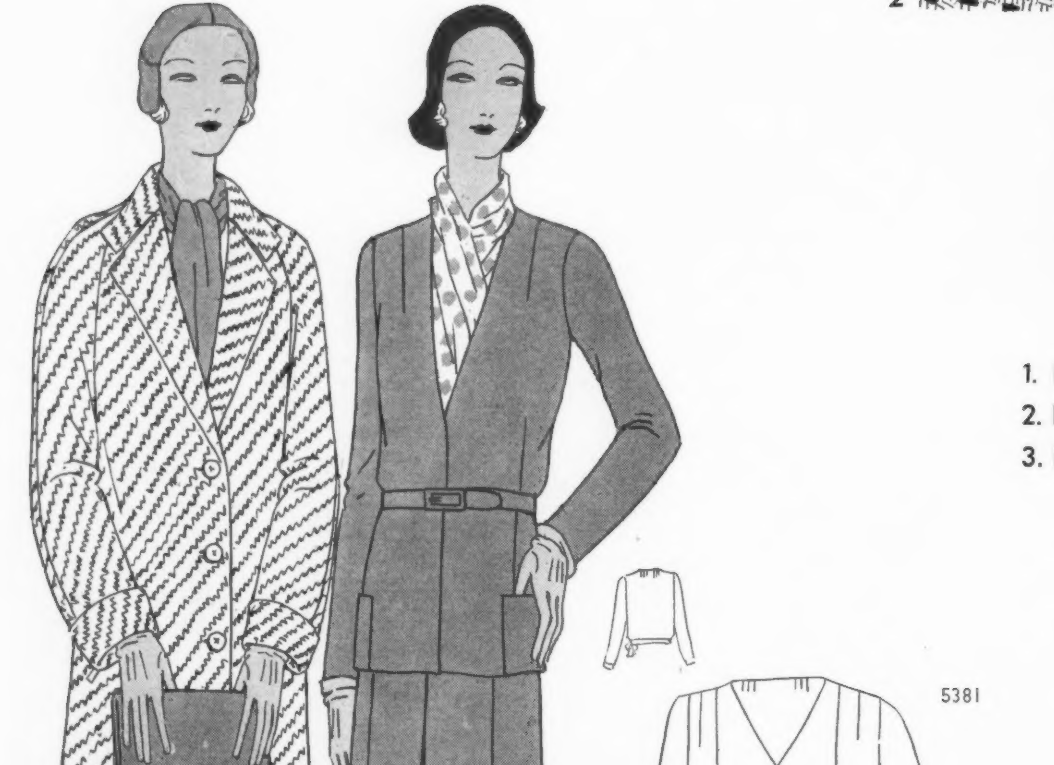




NEW AND INTERESTING AUTUMN WOOLLENS



1. Deauville suiting; Haas Brothers
2. Loosely woven tweed; Forstmann
3. Flecked novelty woollen; Bochmann



Frock No. 5379—This well-cut raglan top-coat is of diagonal woollen. It is full-length and has a convertible collar, slash pockets, and turn-back cuffs. Designed for sizes 32 to 46

Jacket No. 5380 Skirt No. 5382—Woollen basket-weave is the fabric used for this suit with a fitted, collarless jacket. Jacket designed for sizes 32 to 44; skirt, sizes 26 to 36

Blouse No. 5381—An inserted shaped vestee is a feature of this tie-on blouse of silk crêpe. There are tucks at the neck in back. Sleeves are optional. Designed for sizes 14 to 42

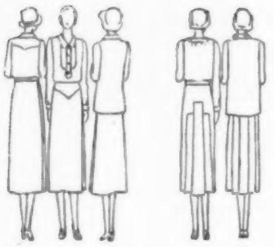
DESIGNS FOR PRACTICAL DRESSMAKING

One of Edward Burne-Jones's most famous paintings is known as "The Golden Stairs." These are golden because of the lovely women who are mounting them. The artist knew that he could find no more fascinating subject for his brush. ↓ Today we are invariably attracted by a woman on a staircase, especially when she is someone we have read about, someone we have wanted to know, or someone who has always been very near in our thought. ↓ Look at Elizabeth Arden as she bends toward you on that charming rail. What would she say if her picture could speak? ↓ Something like this: "My new Salon, like my many others throughout the world, is for one purpose—to help you find the beauty you are seeking. ↓ Each floor of my establishment is dedicated to beauty and health. ↓ Each floor has something for you personally. ↓ It may all seem strange for a moment and beyond your reach, but trust me enough to visit me, to meet me, to let me show you every nook and corner, to take you into my secrets, to make you understand—for then I am sure that you will believe in me, in what I want to do for you and in what I can do."

ELIZABETH
ARDEN

691 FIFTH AVE. · NEW YORK
PARIS · LONDON · BERLIN · ROME · MADRID

© Elizabeth Arden 1930

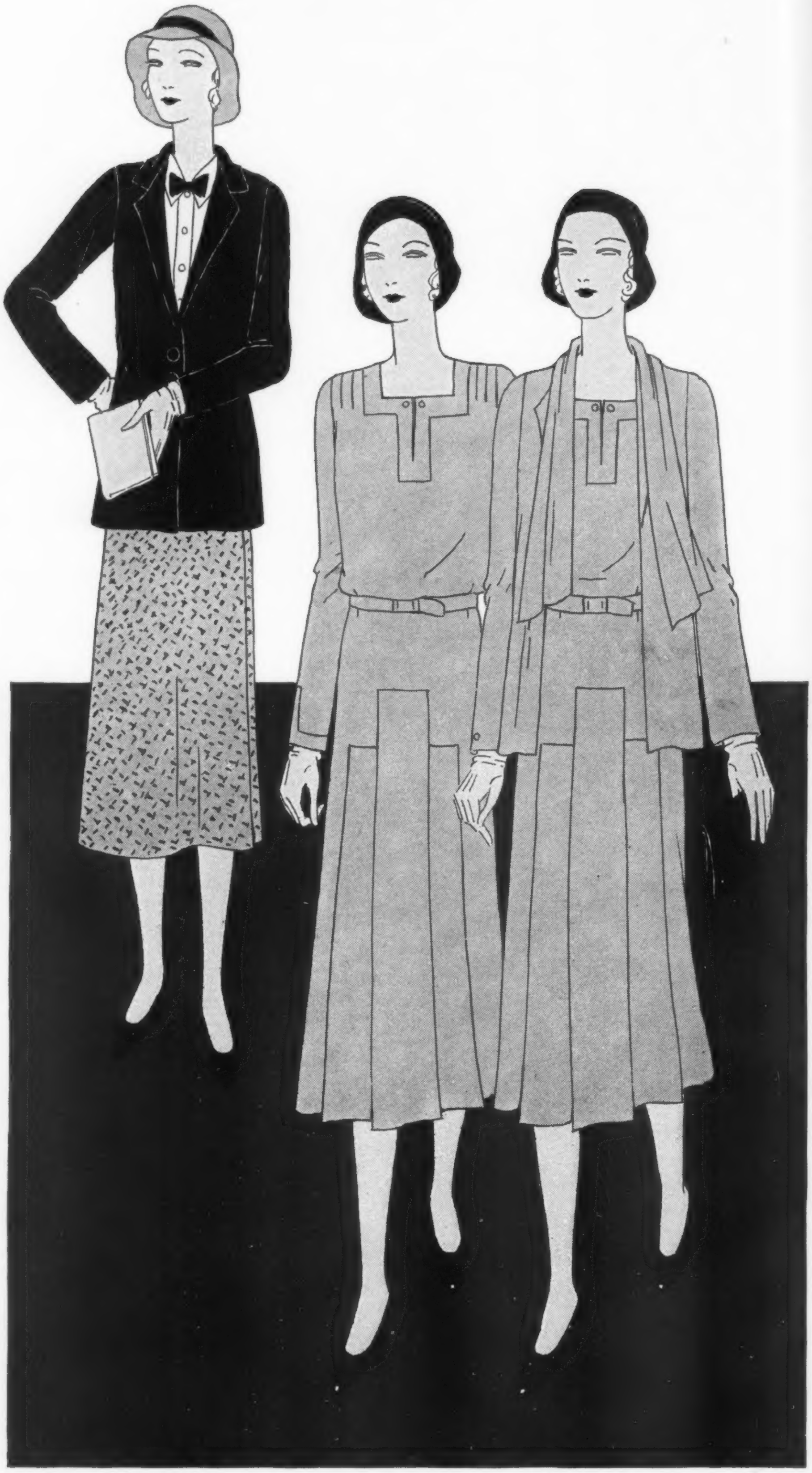


DESIGNS FOR PRACTICAL DRESSMAKING

Jacket No. 5383 Skirt No. 5384—A jacket of monotone tweed is combined with a wrapped skirt of novelty tweed. Jacket designed for sizes 32 to 46, skirt, 26 to 36

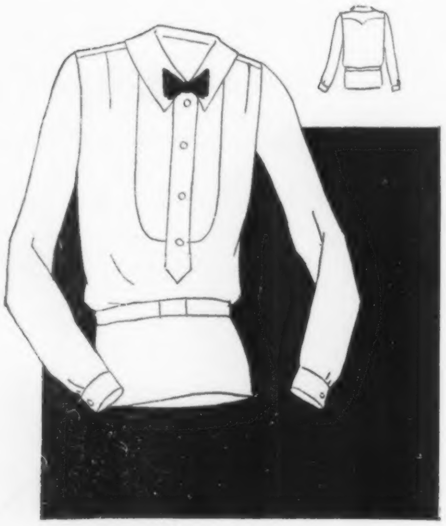
Ensemble No. 5385—Wool crêpe is used for this practical jacket and dress. The frock has a pleated insert and shaped neck and sleevebands. Designed for sizes 14 to 20

Blouse No. 5399—An inserted shirtbosom front with a button-trimmed tab gives a distinctive note to this overblouse or tuck-in of silk shirting. Designed for sizes 14 to 42



5383—5384

5385



5399

SPORTS CLOTHES OF DISTINCTIVE CUT

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 98.

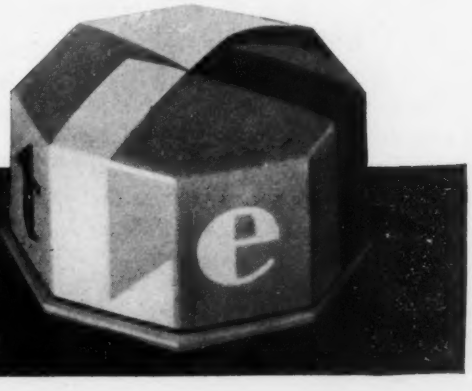
Are you sure you are using the right powder?

Is it so transparent that the natural underflush of your skin shows through . . . does it cling without caking . . . is it pure, protective . . . has it a bewitching fragrance? If it has these qualities there is no need of further quest. But . . . if the powder you are using fails on any of these counts . . . try Poudre le Début, Richard Hudnut's triumphant new powder. Try it for sheer joy in its enchanting texture . . . soft as chiffon, delicate as mist. Try it because it blends so perfectly with your own skin tone that you will never be conscious of it save for the added beauty it gives. Try it because certain exclusive ingredients have made it so adherent that you will find frequent repowdering unnecessary. Try it because in this trial you will find the powder which is right for you . . . beautifying for you. On sale at smart modern shops.

RICHARD HUDNUT • *PARFUMEUR* • *New York* • *Paris*

How to use
POUDRE
Le Début

Powder should never be rubbed or ground into the skin. For the best results apply Poudre le Début generously, fluffing it over the face and neck with a clean puff, avoiding only the eyelids. Remove all surplus gently and with a tiny brush dust any particles of powder from brow or lashes. Now you may face your mirror and rejoice at the lovely lady who smiles back at you there.



you always have time to use MUM

MUM is applied in a moment!

Its protection lasts for hours.

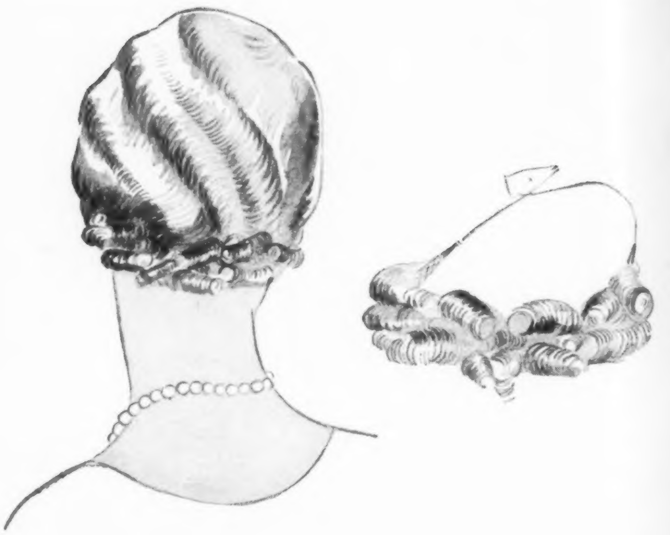
A dab of snowy cream beneath the arms - - or anywhere there's need to guard against body odor - - and you're ready to go! No waiting. Nothing to dry. Mum doesn't even leave the skin greasy.

That's the secret of its wide popularity; no inconvenience, no discomfort, no danger in its constant use. It cannot irritate the most sensitive skin. It cannot injure the most delicate fabric.

Make the use of this delightful deodorant a regular part of your toilette. Morning and evening. Every day. Know the comfort of permanent protection!

And what complete protection! Mum neutralizes every vestige of odor. The moment Mum is applied, all odor is gone. For convincing proof of this, just try Mum on the sanitary napkin. This important use of Mum makes a woman sure of herself at all times.

Mum brings comfort and security for which most women would pay any price. Yet it costs least of anything on your dressing table! Only 35c and 60c at all toilet goods counters. Mum Mfg. Co., N. Y.



This charming coiffure has been achieved by a cluster of ringlets. They are held firmly in place by a violin string that extends over the head; from Michael

ON HER DRESSING-TABLE

No matter how charming longer hair is with the longer, more feminine evening gowns, there are still many chic women who prefer the short coiffure by day. One means by which a number of them are achieving this dual effect is an ingenious bit of equipment introduced by Michael, one of New York's smartest coiffeurs. This contrivance, which is shown in the illustration at the top of the page, has the virtue of cleaving firmly to your head and looking as natural as it is flattering. It consists of a cluster of curls that fit across the back of the head at the neck-line, held in place by a violin string attached at both sides of the piece and extending over the head. Your own hair is combed over the fine string, entirely concealing it, and there are the curls, as completely a part of your head as though they had grown there! This hair can be fashioned into ringlets, as it is in the model shown in the sketch, or it can be turned up in a single little roll at the neck-line. Furthermore, this provides a perfect disguise for that awkward-length period of letting the hair grow longer.

Michael, whose salon is conveniently located in East Fifty-Seventh Street, near Fifth Avenue, follows the estimable Continental custom of sending coiffeurs to a client's house, whenever their services are desired, and, at his salons in New York, and at Southampton during the summer months, excellent manicures are available.

"POMPON POUDRE"

An ideal bit of equipment for a powder room or a guest-room is the diminutive envelopes containing individual puffs and supplies of powder made by Caron. Like all the products from this house, these are charmingly French in appearance, and the puffs, while they are conveniently flat, are still light and fluffy. Another rôle in which these individual powder envelopes prove excellent is as a powder supply for over the week-end or on a journey, in place of a box of loose powder that may spill about. The powder in these containers is available in a wide variety of shades, varying from flesh to dark ochre, and they may be purchased at the toilet goods counters of the larger shops in boxes of fifty or one hundred.

One of the newest and smartest of triple vanity-cases to make an appearance is that from Primrose House. It is an almost incredibly slim case of black enamel with a line of silver and a simple motif in the corner that gives something of the effect of an individual monogram. It contains compact rouge and powder and cream rouge and may be purchased in shops throughout the country.

The "Gitane" lipstick, recently introduced in this country by Coty, is a triumph of chic at a price. Its oblong chromium case with the Coty crest and diminutive jewel-like clasp has an air of distinction, yet its price is very moderate. The lipstick has indelible properties and is available in light, medium, and dark shades. It makes a smart complement to Coty's square vanity-case of the same metal. The Coty foundation and tissue creams, as well as "Colcreme," are now available in tubes, a form that has many points of convenience. Coty preparations are sold in any number of drug and department shops.

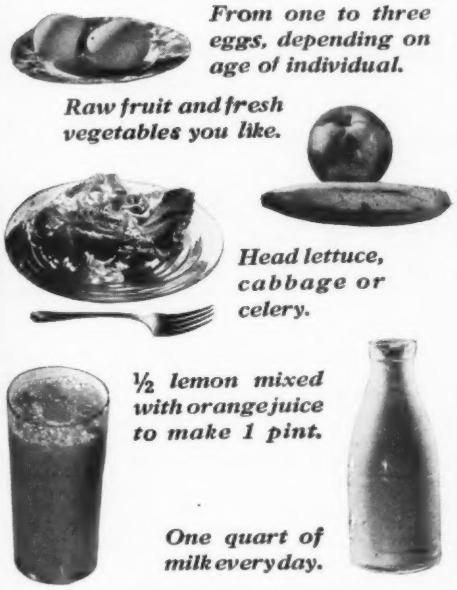
TOSCA TOILETRIES

The most recent preparations to make an American début are the "Tosca" series, a group that has already established a large following on the Continent. The fragrance of the perfume is very much in the modern feeling, sophisticated but not heavy, and the containers are smart and distinctive, in their colouring of bright blue and gold. One model, in particular, has a square over-cap of gold which gives the bottle itself a square silhouette that is very modern and effective. The series includes a cleansing cream and a finishing cream in the same fragrance and a fine face powder in five shades (among which the "natural" shade is especially good for those who like a peach cast), with compact powder in the same tones. The compact cases are cleverly devised so that the filler may be removed merely by applying a bit of pressure, rather than having to resort to a finger-nail or nail-file. The Tosca soaps and eau de Cologne have a notable background, since the series is made by the house of Ferd Mulhens, which has been known for years as a creator of fine soaps and eau de Cologne. These are accompanied by a fragrant talcum powder and effervescent bath tablets that bubble up in the bath water, giving it a zestful, refreshing fragrance. The Tosca preparations can be purchased at the toilet-goods counters in department shops in many cities throughout the country.

Do These Three Things
to have strong, healthy teeth

Eat the proper food; use Pepsodent twice daily; see your dentist twice a year. That is the ultimate as modern science sees it.

1
Follow the diet below



From one to three eggs, depending on age of individual.

Raw fruit and fresh vegetables you like.

Head lettuce, cabbage or celery.

½ lemon mixed with orange juice to make 1 pint.

One quart of milk every day.

2
Use Pepsodent twice a day

PEPSIN-CONTAINING TOOTH PASTE
Pepsodent

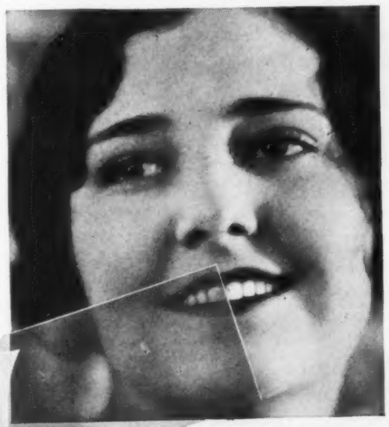
3
See your dentist twice a year

A PROMINENT professor of a large university finds that the natural resistance to decay and gum disorders can be greatly built up by the proper diet. The most common ages of tooth decay are during the period of growth. Here is the diet he recommends for you and your family, depending upon age for the quantity.

Do these things

Every day one quart of milk; eggs; head lettuce, cabbage or celery; lemon juice mixed with orange juice, and as much raw fruit or fresh vegetables as you like.

Every day, too, you must remove from your teeth a cloudy film that coats them. Film is that slippery coating you can feel with your tongue. It sticks like glue and ordinary brushing fails to remove it effectively. Film absorbs the stains from food and smoking. It turns teeth dull and dingy.



Film is found by dental research to play an important part in tooth decay . . . to cause unsightly discolorations on enamel. It *must* be removed twice daily.

Your dentist will tell you that when Pepsodent removes film from teeth it plays an important part in the prevention of decay and other troubles.

Eat the proper food. Use Pepsodent twice a day. See your dentist at least twice a year. That is the surest way to lovely, healthy teeth.

Pepsodent

AMOS 'N' ANDY America's most popular radio feature. On the air every night except Saturday over N. B. C. network. 7:00 p. m., Eastern Daylight time—10:30 p. m., Central Daylight time—8:30 p. m., Mountain Standard time—7:30 p. m., Pacific Standard time.

Pepsodent, the tooth paste featured in the Amos 'n' Andy Radio Program

More than 400 ring styles in iridio-platinum or gold, jeweled or unjeweled —all readily identified by this tag

(PHOTOGRAPHIC ILLUSTRATIONS ENLARGED TWICE)

This engagement ring in iridio-platinum, $100—others priced according to jeweling and size of center stone. Wedding rings from $12 to $500.

◆

Did you know
TRAUB QUALITY WAS
PRICED SO LOW ?

Diamonds of flawless beauty, chosen from the best that world markets offer . . . settings that are new, smart, modish . . . hand workmanship such as only master craftsmen can achieve! Still, engagement and wedding rings Styled by Traub cost no more . . . and often less . . . than inferior substitutes for Orange Blossom. Traub experience assures you of style and quality that cannot be duplicated; Traub policies protect you as to price and value. Ask to see GENUINE Traub rings at any of the better shops . . . and compare for yourself.

Our interesting booklet, "Wedding Ring Sentiment", free on request. Ask your jeweler, too, about the new vogue in scarf pins.

TRAUB MANUFACTURING COMPANY
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Walkerville, Ontario

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TRAUB

No Ring Without This Trade Mark Is Genuine Orange Blossom

TRADE ORANGE BLOSSOM MARK

THE WARDROBE FOR COLLEGE

(Continued from page 67)

wide at the ankle and tops fitted closely as a waist-coat, with four buttons. Wanamaker also is very reliable when asked to fill such a prescription. No feminine heart will ever be satisfied with such simple fare. But save your delicate négligé and lingerie for visits and send them home to be laundered.

"When one thinks of getting up early on wintry mornings, the dresses to be worn about the campus almost prescribe themselves. Warmth and simplicity are the cries, and, of course, you should have as many of these dresses as possible, made of jersey, light-weight tweeds, and the wool-like silks. You could certainly use from three to four of them. Extra skirts of flannel and tweed are a decided necessity, and the more sweaters in gay and amusing tones you have, the better. You can take a leaf out of your brother's book by going to Brooks, and getting those very excellent hand-knitted English pull-overs. When worn nonchalantly with the sleeves rolled up, they are as brightly cheerful as their colours, which are Rolls-Royce yellow, deep electric-blue, Scotch grey, burnt-orange, and nigger-brown.

"To vary the dress and the sweater and skirt combination, I find that my patients favour such a costume as is shown at the upper left on page 67, which has a skirt of dark blue woollen jersey, with a tuck-in sweater and cardigan in light blue. This suit can be varied with other sweaters and jackets.

"The veritable staff of life for you will be an ensemble composed of a tweed top-coat and a suit; for the top-coat may be worn over all the woollen dresses (chosen, of course, to harmonize or to contrast properly with it), as well as to form an ensemble for motoring or travelling when worn over the suit. A suit and top-coat of the type I mean are shown on page 67.

"Now, to wear to classes on crisp autumn mornings when you don't want to wear a long coat—"

"I know," interrupted Dulcinea, "you're going to say a wind-breaker."

"For once, you nearly read my mind," replied the doctor. "Wind-breakers were a good old remedy for cold, but modern science has evolved the belted suède jacket, which is much more sympathetic to the 1930 silhouette. When you wear it, don't forget to apply a small suède or felt beret to the back of your head. Hats are a nuisance in classrooms and are therefore entirely ruled off the campus. Peck and Peck make jacket and beret to match in dark brown, natural green, wine-colour, and navy-blue.

VARIETY BY NIGHT

"And now, Dulcinea, I shall impart the secret of the success of the whole treatment. Sweaters and knitted dresses are beneficial by day, but are absolutely poisonous after dew falls.

"Nothing is more soothing to the nerves than changing for dinner, and, although you won't wear an evening gown, some kind of a simple dress of the afternoon type is a clever choice. For special occasions, velvets and crêpe romas and the more formal type of crêpe de Chine dress come into the picture. They are useful as a slight stimulant when there are guests to dinner or for concerts and lectures.

"And now comes the most expensive, as well as the most important element to be considered—your fur coat or coats. If it is possible, it is good economy to buy two fur coats the first term and wear them throughout the four college years. One of a typically sports or country fur, such as raccoon or muskrat, would be reserved for the campus or motoring in the country, and the second coat, of one of the more formal furs, but simply cut, would be worn on week-ends and winter holidays away from college.

"If your allowance permits only one then a compromise must be made, and I certainly shouldn't get the raccoon type. Beaver, nutria, leopard cat, lapin, brown sealskin, and shaved kid or goat are all good for general use as country coats and town coats.

"Forewarned is forearmed, Dulcinea, and before we say anything about your wardrobe for the precious trips away from college, I must caution you about shoes. The most suitable kind for the endless tramping from building to building is made of calfskin with solid leather heels. Buy several pairs before you leave home, so that you will not follow in the way of all freshmen, which is to buy bargain shoes. Oxfords and one-straps of the simplest kind are wise selections—and, sturdy as these are, remember that they should be protected from bad weather with well-fitting galoshes. You must have lighter weight shoes to go with your more frivolous dresses, and simple pumps are a safe choice.

OFF THE CAMPUS

"And, now, we come to your clothes for going away from college, which, paradoxically, are the ones that girls, college bound, think of first.

"I advise you very strongly to have only one ensemble for these excursions and, after you have assembled it with thought and prayer, to put it away as soon as you unpack and forget it until your first vacation. Otherwise, you will always find that it is at the cleaner's when the great day dawns.

"As this costume will be your only one for such gala occasions as matinées and tea dances, it should be in the colour that you feel is most becoming. And this year, you have a wide range of choice, since brown, green, blue, and red will all be worn. The coat in dark green illustrated on page 66, with an uneven collar and cuffs of caracal, and the dress of flat crêpe in the same colour have just the right degree of formality. If great care is taken in selecting the accessories for this costume, it will be worth a dozen hit-or-miss ensembles.

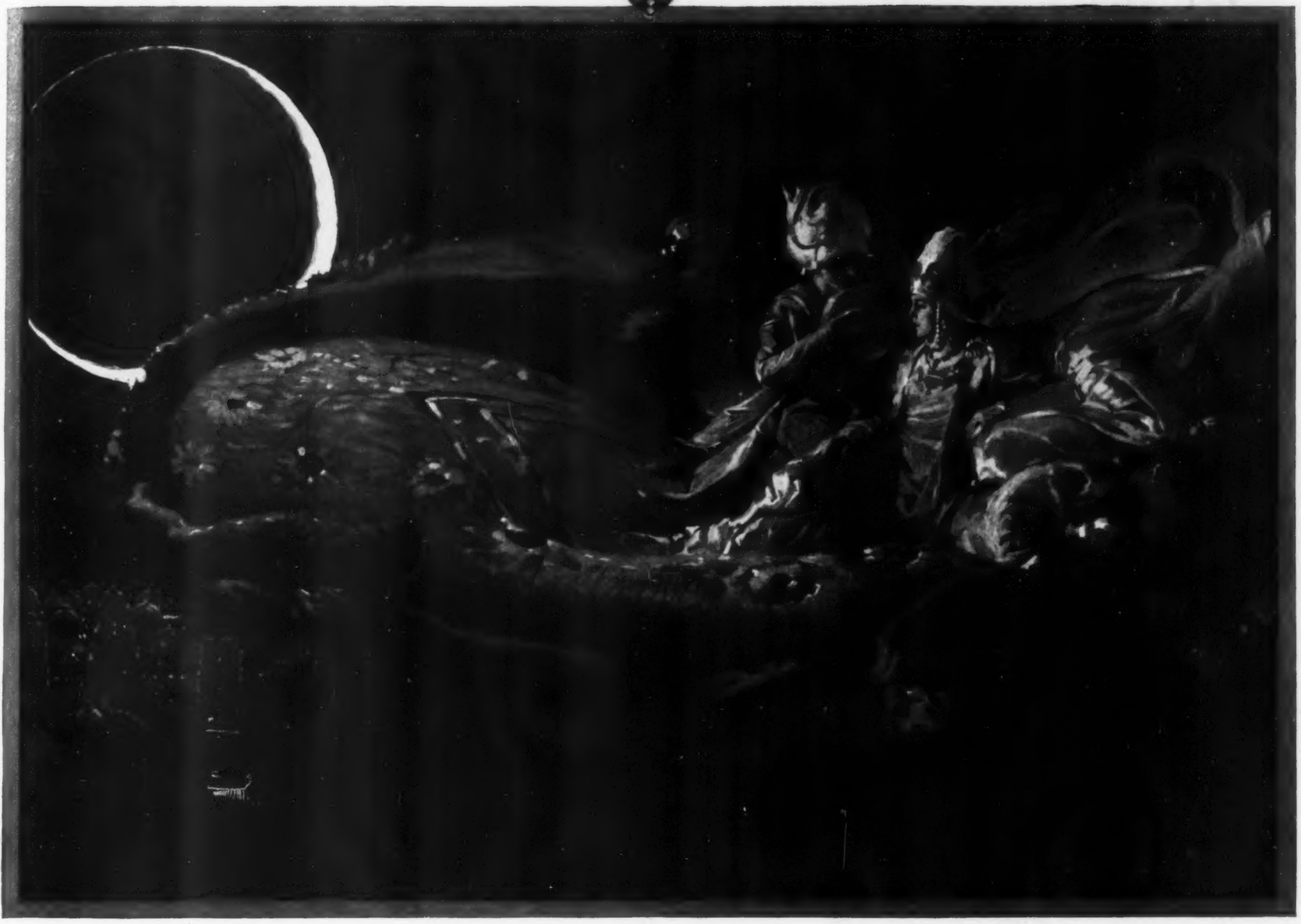
"The colour chosen for daytime should not be so striking that you will soon grow tired of it, but, in the evening, you may be as gay as you like. The pastel colours have lost their charm with the summer, and, this winter, ballrooms will glow with all the jewel colours. Among the riot of sapphire, ruby, emerald, and topaz, I can imagine you, my dear child, in the frock I have selected for your first 'prom.' It will become your lithe young figure admirably as it falls in graceful folds of light turquoise-blue about your slim ankles. At your waist, there is a cluster of roses, and how pleasant it is to realize that you will not cloak your loveliness in a raccoon coat when you step out into the chill night air. Instead, you will wear an evening wrap of velvet with a soft collar of lapin and large and graceful sleeves. The dress, from Best, and the wrap, from Stern, are shown at the lower left on page 66.

"You will need two evening dresses, and both must be chosen to harmonize with the same wrap."

Dulcinea smiled. "How enchanting you make me sound," she said. "My head is already swollen when I think of my perfect wardrobe!"

"The first sophomore you meet will treat you for that," said the doctor.

ASK THE MAN WHO OWNS ONE



Luxurious Transportation

A tale from the Arabian Nights relates how the Sultan's son, Prince Houssain, secured for a fabulous sum the Magic Carpet which transported its owner wherever he might command

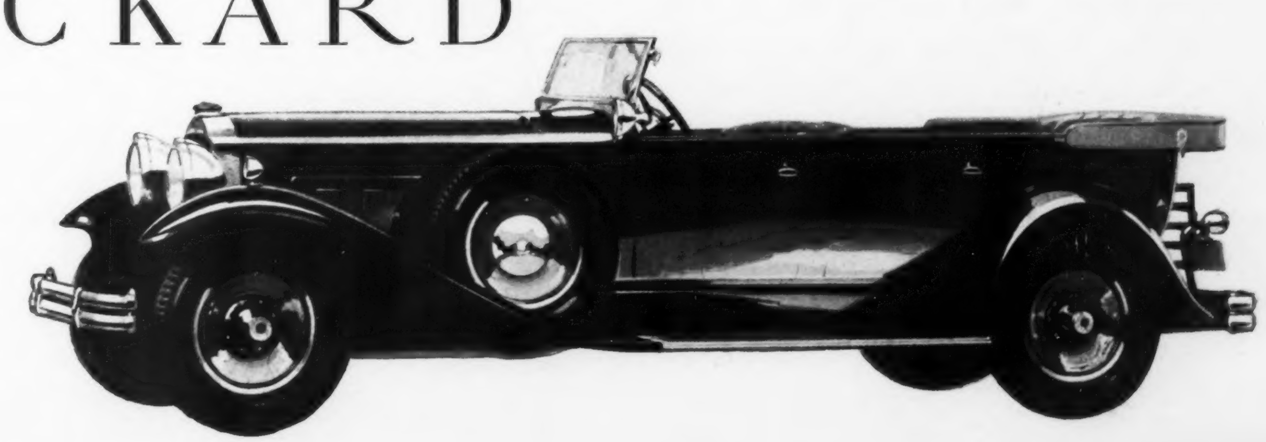
* * *

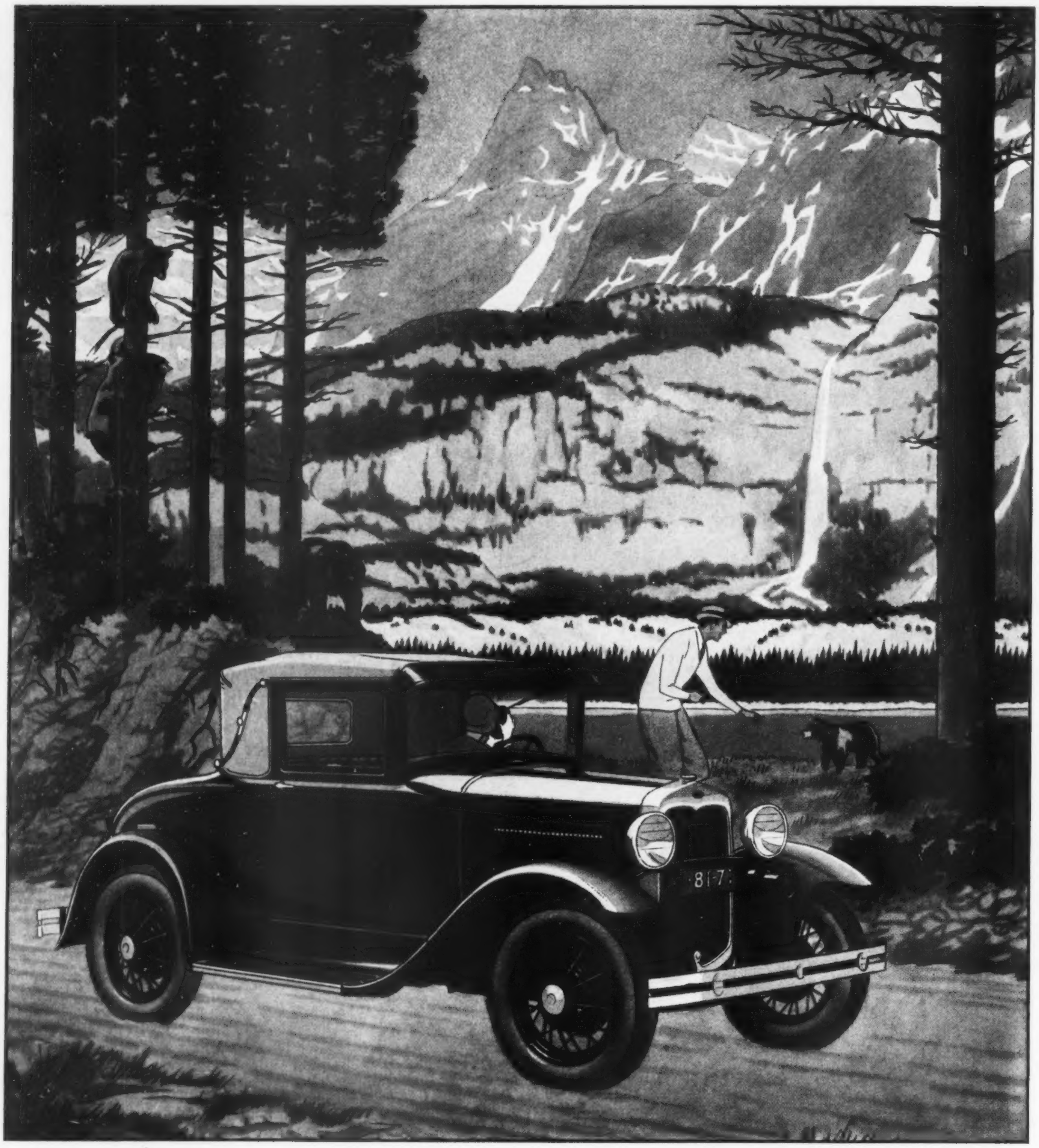
Throughout the centuries — since before the dawn of history—man's imagination has ever conjured up new and more luxurious modes of travel. But it has remained for the last thirty years to provide a vehicle so silent, swift, luxurious and beautiful that the modern reality surpasses the most miraculous flights of fancy the ancients knew.

Today the man of moderate means may easily own a finer personal conveyance than kings and emperors, with half the world their slaves, could command in ages past—finer than wealth could buy even a generation ago. Packard, after thirty years, has made today's most luxurious transportation available to all who appreciate the finest—who know that in the end it is the best investment.

For Packard builds nothing less than a Packard. And its world-wide reputation for supremacy has created a demand which makes the *price* of excellence now but little more than that of mediocrity. While long life and unchanging design make Packard *ownership* cost *no* more.

PACKARD





THE NEW FORD SPORT COUPE

After the First Twenty-five Thousand Miles

THE value of sound design, good materials, and careful construction is especially apparent in the new Ford after the first twenty-five thousand miles. Long continuous service emphasizes its mechanical reliability and economy of operation and up-keep. The passing months and years bring a growing pride in its appearance and increasing respect for the substantial worth that has been built into it. From every standpoint, you know you have made a far-seeing, satisfactory purchase.

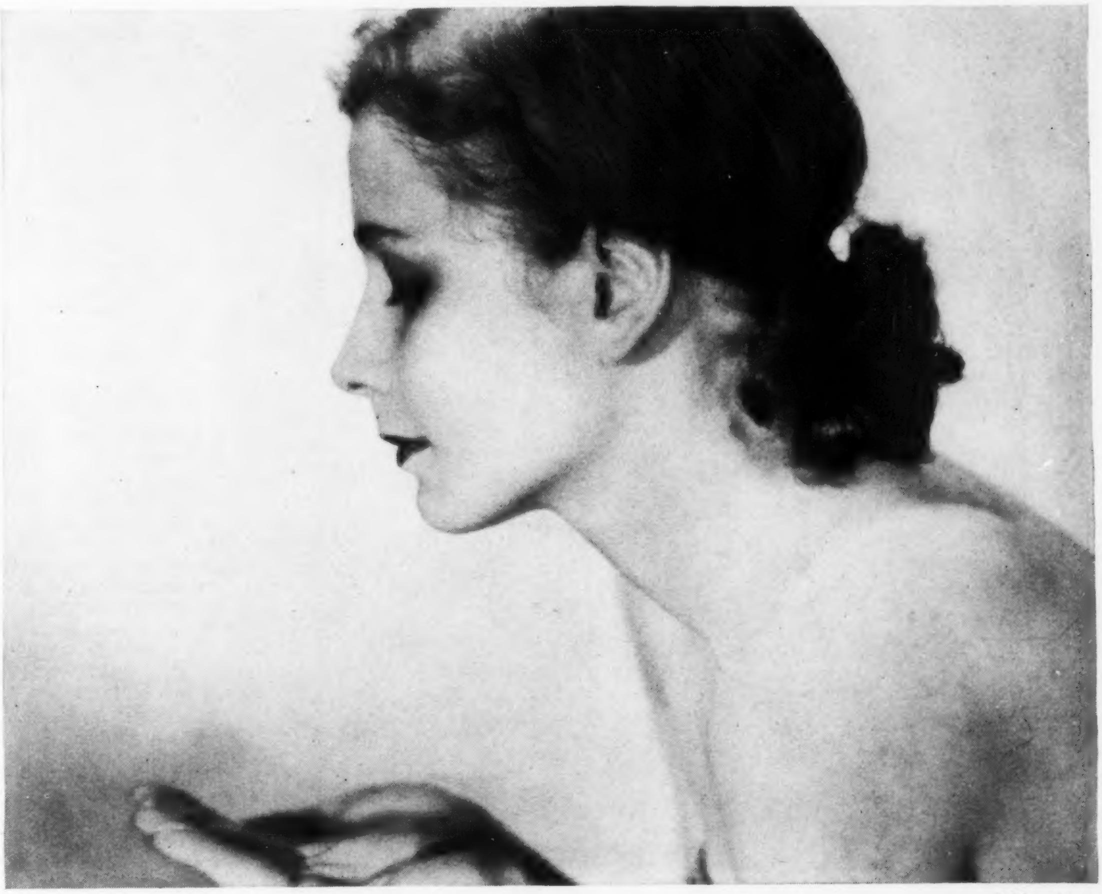
Throughout the car you will find many reasons for its alert, capable performance and many instances of value far above the price you pay. Prominent among these are the four Houdaille double-acting hydraulic shock absorbers, Triplex shatter-proof glass windshield, internal-expanding four-wheel brakes with all working parts fully enclosed, five steel-spoke wheels, aluminum pistons, chrome silicon alloy valves, chrome alloy transmission gears and shafts, torque-tube drive, three-quarter floating rear axle, with all-steel axle housing, extensive use of steel forgings and electric welding, more than twenty ball and roller bearings, and bright, enduring Rustless Steel for many exterior parts.

Ford

THE THREE VITAL AIDS WHICH BEAUTY NEEDS TODAY

Pinaud's
CREAM

yours in this one silken cream that • cleanses • • supples • • tones •



then washes away!

© Pinaud 1930

YOU SAID: I don't believe it! *A minute a day to keep my skin lovely?* Why, I spend an hour! *The three essentials combined in one?* Why, I've got an army of bottles and jars! *Just smooth it on, then wash it off?* But a cream won't dissolve in water!

WE SAID: But this isn't just a Cream. It's an entirely new principle in skin care—a scientific modern short-cut to beauty. First of all it's a simply marvelous cleanser—melting deep into the pores, loosening all the close-packed little "plugs" of dirt and grime, leaving your skin more exquisitely, scientifically clean than any other preparation we know. But Pinaud's Cream is just as marvelous in the way it feeds its wonderful suppling oils into thirsty, dried-out tissues—leaving them fresh and buoyant again. And perhaps most remarkable of all is the way it emulsifies and washes away—not only leaving your pores really clean, but toning your face with Nature's finest astringent—clear, cold water!

AND THEN – you tried it! And you found that your skin had never been so exquisitely clean. You found it had never been so petal-smooth, so soft. You found enlarged pores beginning to contract naturally and permanently—as the sticky plugs which ordinary preparations leave behind were deftly *washed away.* You found a new bloom, a new fineness in the very texture of your skin. And you found that all this was possible in just a minute or two of your busy day! . . . Will you ever go back to complex, costly, time-consuming treatments? Of course not . . . not with those lovely jade-green jars of Pinaud's Cream available at every smart shop in France, England, America! . . . Pinaud, Paris—New York.

Olga Wagstaff

"EARLY FALL"

BY

HATTIE CARNEGIE

INCORPORATED

42-46 East 49th Street • New York

ANTI-PROHIBITIONETTE

(Continued from page 55)

chic. Just such ones have started the organized woman's movement for prohibition reform. Distinguished ones were the first to point the way. In that group, which constitutes the nucleus of the Women's Association against the Prohibition Amendment, with headquarters in New York under the leadership of the efficient Mrs. Sabin, are to be found the secure leaders of fashion, the women who can make or break a style, the women who are fearless enough—and secure enough, perhaps—to do what they please on an impulse of conviction.

There is a curious flavour of the old suffrage days about that Madison Avenue headquarters. It is a cruelly dismal room on a rainy day, embellished with placards, piled with literature, set out with a few desks and a few rows of chairs. The door stands open. Of course. That is the whole idea, for this is propaganda, and the women in charge hope to attract the passers-by. There is an effrontery about the whole thing which is not new to women's movements, and yet there is not a trace of cheapness. Certainly, there is no self-consciousness. The work that is being done attracts women of spirit and women of enterprise, and there they are, standing in the doorway, asking men, many of whom may be on their way to the nearest speakeasy, to come in and listen to the reasons why prohibition is a failure and a menace.

THE LEADERS AND THEIR FOLLOWERS

The leaders are not all rich women. Wealth has really very little to do with either fashion or aristocracy. Some of them are the friends of the rich. Some are the inspirations of the rich. Some are poor. But one thing they all have in common is a certain freedom of mind which is bound to be characteristic of women who lead such crusades as this one. It was such women who went out to fight for a vote, who could beset a surly congressman or break a window or go to jail and yet never lose the distinction that was apparently born in them. In the War, they drove ambulances as close to the front as possible. They are athletic. They were the first to smoke because they liked it, and probably the first to drink cocktails. They have a stringent taste in their reading. Among them are the ones for whom the great dressmakers make clothes. They pile up the qualities of mind and manner that make leaders.

But leaders are helpless without followers, and followers mix motives. Mrs. Sabin's central organization is recruiting an army from all over the country, and this army is signing up for all sorts of reasons. There are women with grief in their eyes, and women with ambition hardening their mouths, among them. There are the women who want the latest sensation and think this anti-prohibition movement may be it; women who gravely regard it as a major political issue; women of responsible judgment who believe that prohibition is the right arm of crime; women with no judgment at all; women who believe that this at last is the way to save the world; women who are always harping on their personal temperance; and others with dull axes of personal publicity to grind.

Many of them seem to be in it because of the delicious scandalousness of the subject involved. There are those who are horrified because old women drink. Some can not bear to see a mother drink. Some can put up with intoxicated maternity, but not drunken virginity. Some are out to save men, and some are out to save women, and a few are not sure whom they're saving, but will take on anybody who comes along.

There is nothing that seems to have more human interest in it than prohibition. Perhaps that is why it is the first political issue that has absolutely captured the imagination of the women of the country. It has gotten under their skins. The vast vote cast for Mr. Hoover in the last campaign, the interest taken in Mr. Morrow's campaign, have shown that women will enter politics whenever their indifference can be overcome.

I do not mean to juggle importances or make light of great hopes and conceptions. But it is a fact that the average woman will grow vague and disinterested in any prolonged discussion about most political subjects, and concentrated and eager in talking about prohibition. Perhaps that is because there is something more emotionally exciting about the one subject than the other. This prohibition matter involves again and again the instability of the emotions and the provocation of them. It has shaken the relations between men and women, made husbands careless of their wives, created a synthetic and transient independence in girls which leads to disaster. Women are more interested in human relations than in anything else in the world. Perhaps that is a pity, but it seems that no one is able to prove anything to the contrary. The human relation is involved in prohibition as it is in no other modern condition. Drinking has changed the slant women had on life. It was not difficult to start a fashion of drinking. It takes quite a long time to replace it with a better fashion, and habit sometimes makes that impossible. This is certainly true of young and middle-aged matrons, many of whom are indirectly and because of hospitality offered and accepted by them, some bootlegger's valued patrons. It is also true of many young girls who are, in one way or another, being educated.

One knows of women who drink secretly; of women who have become so dependent on cocktails and highballs that a day without liquor is unbearable. The statistics concerning the great increase in women patients who take the Keeley Cure and the new buildings erected to take care of women addicts speak for themselves. And one has only to make a cursory tour of the speakeasies in any great city to be sure that the relations of many good men and women are falsified and endangered and the relations of boys and girls permanently marred by the drinking that is going on in dark places.

AN UNSATISFACTORY ANSWER

The answer is always made that these conditions exist only in the big cities and that the big city is not the true index to the nation's life. But every small city has its hundreds of intoxicated dinner parties, its flask dances, its bootleggers, its jails, its shootings. This much can be safely said and the argument then left to anybody who still wants it; the reason that the anti-prohibitionette is to be found almost everywhere to-day is because so many women have looked upon prohibition and found it not fair, but disastrous. No one claims that most women or all girls drink. The claim is that far too many do.

Men are wise, but women are sensible. And it is the sensible woman who is out to destroy the existing liquor law. Women are beginning to see that the present prohibition laws are dangerous (Continued on page 84)

"It's like me as my shadow"

says BETTY BRONSON

"But, my shadow follows . . . while this new perfume leads me! On and up . . . to new imaginings, to quicker thought, to lighter laughter. My new perfume commands me to keep step with Youth! Sweeps me into its glorious rhythm . . . who'd want to escape? Not I! I intend to wear this buoyant perfume always . . . to meet life under its dauntless spell. I intend to grow no older than its name, its mood . . . both are

SEVENTEEN!"

Seventeen
Seventeen

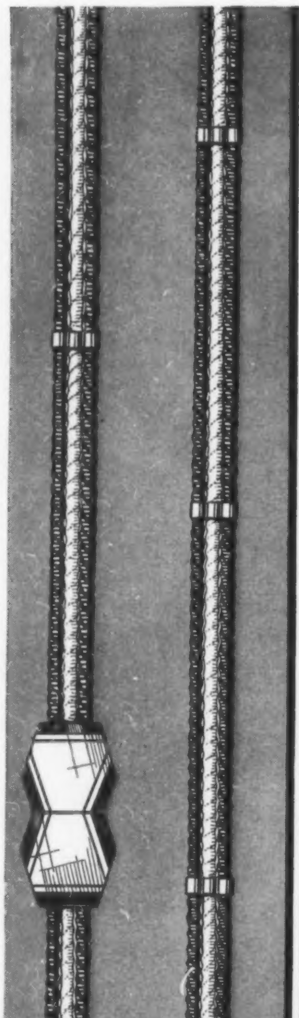
Eight Toiletries!

exquisitely scented with the fragrance of Seventeen

The Perfume **. . . of course! Inspiration for all the rest . . . setting the rhythm . . . guiding your mood. Smart, modern, in its French-cut flacon,** ***Powder*** **. . . to leave upon your skin . . . not alone the fragrance . . but the tinted sheen . . . the delicate texture . . . the peach-bloom softness . . . of youth itself.** ***Dusting Powder*** **. . . clean, fresh, elusive as a bath powder should be.** ***Toilet Water*** **. . . very discreet . . . very refreshing . . . and like the perfume as its shadow.** ***Sachet*** **. . . to breathe into every garment the characteristic fragrance of** ***you.*** **Lasting . . . delicate . . . such a subtle way to wear your favorite perfume.** ***Compact*** **. . . stunningly beautiful . . . in black and gold . . . the powder faintly scented.** ***Talcum Powder*** **. . . soothing and refreshing for sensitive skins.** ***Brillantines*** **. . . to leave a shimmer and the faintest possible scent upon your hair.**

Seventeen

6112



The
ASCOT BELT

A Stunning New Flexible Metal Belt to Wear With Velvets or Tweeds

●

Exquisite as a piece of jewelry! Smart as the new frocks it will adorn! Enter the *Ascot Belt*... beautifully styled in metal. Narrow for chic. Flexible for snug fitting at the waist and to give that much-sought bloused effect. Perfect with new velvet frocks and the fitted tweeds they are wearing. As Fashion says...it's a belt year! And an "Ascot" season!

The "Ascot" retails for 3.95 at leading department stores everywhere.

(Wholesale only)

COLORS
black and silver
black and gold
brown and gold
navy and silver
green and silver
tan and gold
red and gold
gold or silver

●

SLOTE
AND
KLEIN INC.
49-53 EAST 21ST ST., N. Y.
The World's Largest Manufacturers of Women's and Children's Belts

ANTI-PROHIBITIONETTE

(Continued from page 82)

to social and domestic relations; that they may lead through a flagrant youth to a tipsy middle age. They are well aware that temperance is a good and lovely thing, and that is why they are making it increasingly fashionable. But the anti-prohibition movement must be made a modern fashion too and copied far and wide.

Then it will be safe. For women will follow fashions, even if they ignore what is happening in Washington. And if a fashion is really beautiful, it stays. Some of the new long skirts failed, because they were badly cut. But when they proved that they expressed the modern woman and did not throw her back into a previous generation, they were here to stay.

It is much like that with the movement against prohibition. At first, there were those who thought it meant saloons again, just as we visioned with terror the return of the long skirts of 1912. But, of course, that is not the idea! It is a temperate nation, beautiful because it is not hypocritical, graceful because it walks freely, that is the ideal of the anti-prohibitionette, whoever she may be.

She may, by the way, be almost anybody. Many of them are too shy to speak, but they think and follow. Mrs. Sabin leads; but back of her group of well-chosen, liberal-minded, humorous lieutenants comes the army, and both the people you would expect and those you would not expect are apt to be in it.

Recently, after I had made some public statement in criticism of the existing conditions, the wife of a bootlegger told me that she was glad I had done so. I said to her in some surprise, "But, Maria, we're not on the same side. If prohibition is repealed, you won't make so much money."

She gave me a queer look.

"Not so much money," she said, "but not so much fear."

Possibly that is what is at the bottom of the whole woman's movement against prohibition. The funny thing is that it was the same impetus that started off the early prohibitionists. They were afraid of what excessive drinking might do to the human race, to their friends and families, indirectly to themselves. And for the same reason the anti-prohibitionette, militant, is putting up her fight to-day.

YOUR THRILLING NEW YORK SHOPS

(Continued from page 60)

the back of my heel when I walked (No. 1 on page 61). My toes settled comfortably into the right places. Later, I discovered that Delman had the new longer last. It gives a new 1930 look to the old foot, and it is especially chic in pumps of suède or patent leather or in satin or moire evening slippers. I found that Lord and Taylor was good, and inexpensive, too, for evening slippers, and culled "en passant" a pair in pale pink satin. Pink feet with white evening dresses are the thing of the moment in Paris. Here, too, I found heavy black kid Oxfords with light-weight layer leather heels (No. 11 on page 61). In Saks-Fifth Avenue's wonderful shoe department, I found that by paying a mere five dollars extra, I could buy a wider width for my larger right foot, which delighted that hitherto injured limb enormously. I ordered a pair of slippers dyed to match my dress. It was three when I left the order. They were delivered at my door, dyed, at a quarter past seven, in that brown-and-white checked box, which is terribly smart and terribly New York.

Here, as in Paris, at all the smartest restaurants and gayest little speak-easies, I found all the women as unanimously black and white as a set of dominoes. My own new black velvet Reboux toque with its piqué facing and piqué bow at the back (No. 7 on page 61) is sold by Altman. The little white jackets to wear with black evening dresses are rampant at Bruck Weiss. This shop has them in white fur and in white velvet and is showing Madame Schiaparelli's black evening dress with its little white coatee, which I saw her wearing not two weeks since at the Pigalle Theatre at O'Neill's *"Tous les Enfants du Bon Dieu Ont les Ailes."*

Ah, but gloves, you are going to say. Those divine French gloves! All very true. Here, they wear long white kid evening gloves as self-consciously as bandages on broken arms. The Frenchwoman tugs hers on much more gaily and light-heartedly. But I have discovered that all the best French gloves are in the shops. Saks-Fifth Avenue has the famous gloves of Alexandrine, including soft white suède pull-on models (No. 8 on page 61) that all Frenchwomen boast about. Franklin Simon has the Kislav gloves of the best French doeskin, really washable and very soft and pliable. Stern has excellent gloves made from Nicolet models in France. One new gauntlet, of white antelope, has its upper parts wide enough to be pulled over a sleeve or cuff (No. 9 on page 61). At Newport, over the week-end, all the women wore white eight-button pull-ons with their sports clothes. Stern has them in numbers and also carries a good sixteen-button length in suède, which is worn in Paris in the evening, wrinkled well below the elbow. The same store has the good brown to wear with brown evening dresses, which is ultrachic at this moment in foreign parts, as well as white for white dresses and black for black frocks.

And, what is more, the new French bags with their jewelled clasps of rubies, emeralds, and baguette diamonds, that imitate real jewels to perfection, are to be had from Nat Lewis, and they are terribly smart in white or black satin or black antelope. Another bag found here is of black suède with black patent leather edging and insert and a flat white enamel button fastener (No. 10 on page 61). The very brocade bag that I bought at Yendis on the Faubourg Saint Honoré to bring home to a friend, hoping to knock her cold with its novelty, is very much at home in a show-case at Franklin Simon's, all complete, just as it was in Paris, with its brocade Dunhill lighter and cigarette case to match. It is in blue and gold, and the crystal rings are held with marcasite (No. 5 on page 61). Just beside it was another Yendis bag—a pocket-book of black satin with a black enamel frame set with a jewelled clasp of imitation rubies, emeralds, and baguette diamonds (No. 2 on page 61).

Almost any day, now, I expect to come across the Eiffel Tower itself. "Thirty-nine fifty," the saleslady will say without blinking an eyelash. "It's a little import."

Even a Queen

couldn't get away with it

NEVER more would Nahid, loveliest of the Ruman princesses, see the face of Darab, King of Kings.

He had stormed her Father's Province to woo and wed her. Now, by his command, she was leaving the great palace, a cast-off.

Oh, the ignominy of it, the disgrace, the heartbreak. For in the brief months that followed their marriage she had come to love this bold, relentless warrior who had swept through Persia, bending Province after Province to his power, to make her his Queen.

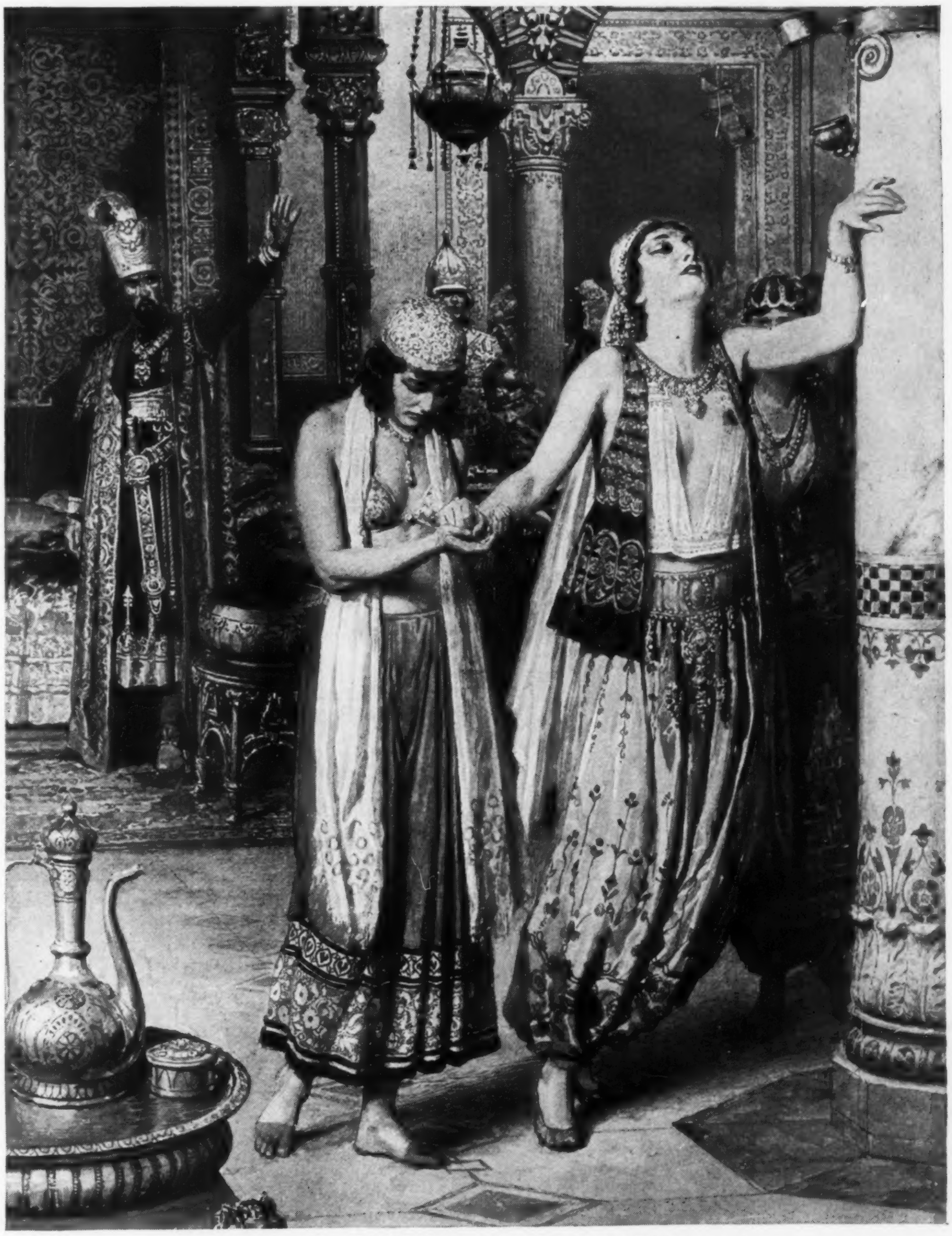
With saddening clearness the memory of her wedding day came back to her . . . it seemed but yesterday . . . the golden litter in which she rode, a jeweled crown upon her head . . . the great nobles that escorted her, each with a gift . . . the camels weary beneath their burden of rich brocades and carpets . . . sixty bridesmaids in her train, each with a golden goblet in her hand filled with the royal jewels . . .

How happy she had been. Now like a criminal scourged from the city, she was being sent back to her Father. *For Darab had found her breath not sweet.* It was the one flaw in her loveliness. But it was the flaw Darab could not overlook or forgive.

CHAPTER IV OF THE SHAHNAMA, FIRDAUSI'S GREAT EPIC HISTORY OF PERSIA, DESCRIBES NAHID'S TRAGEDY THUS:

*"She was sleeping * * *
All gems and colour, scent and loveliness.
But verily her breathing was not sweet,
And grew disgustful to the king of kings,
Who shrank and turned his head away from her
Upon the couch because her breath was foul.
The monarch of Iran was grieved thereat,
His mind was troubled, and his soul all care.
They summoned skilful leeches to Nahid,
And one of them, a shrewd and prudent man,
Examined till he found a remedy—
A herb whereby the gullet is inflamed,
Called in Ruman tongue 'iskandar.' This
He rubbed upon the palate of the queen,
And caused her eyes to water lustily.
The fetor fled away, her palate burned,
Her face shone like brocade; but though the Fair
Was sweet as musk, Darab had ceased to love her.
The monarch's heart turned coldly from his bride,
And so he sent her back to Failakus, * * * "*

That was in 120 B. C.—two thousand and fifty years ago. Today, halitosis (unpleasant breath) is still the unforgivable social fault, the offense extraordinary.



"AND SO HE SENT HER BACK TO FAILAKUS,* * * "

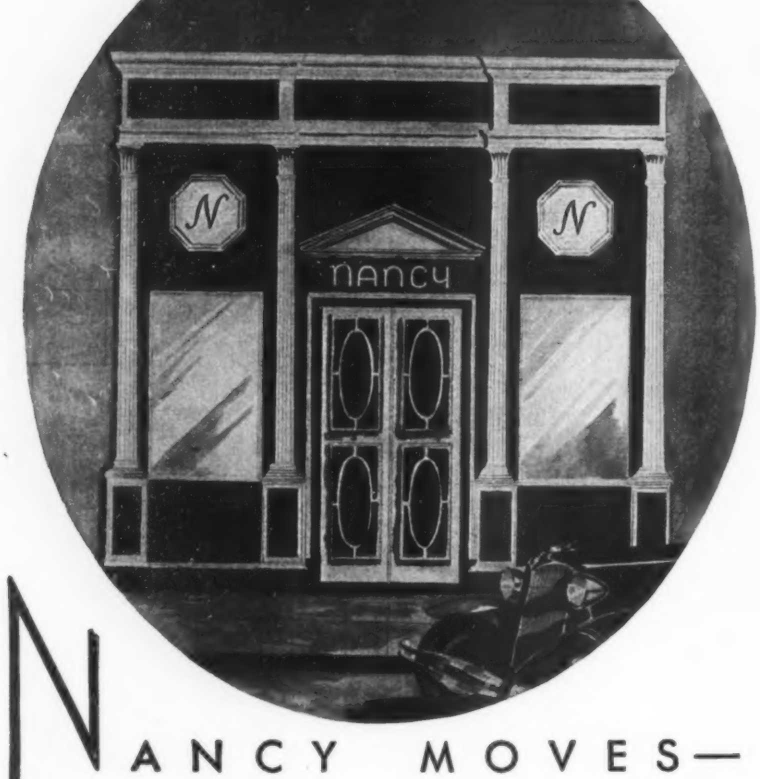
THE insidious thing about it is that its presence is usually unknown to its victim. Furthermore, halitosis is widespread; indeed, few escape it for the simple reason that conditions capable of causing halitosis are likely to arise at almost any time in the mouth.

Among its commoner causes are decaying or poorly cared for teeth, pyorrhea, catarrh, temporary digestive derangements caused by excesses of eating or drinking, and minor infections of the nose, mouth or throat.

The one way of making sure that your breath is beyond suspicion is to gargle with full strength Listerine every morning and every night and betweer times before meeting others. Because of its germicidal* power, Listerine first strikes at the cause of odors, then overcomes the odors themselves. Even such hard-to-efface scents as those of onion and fish yield quickly to it. Keep Listerine handy in home and office. And carry it with you when you travel. It puts you on the safe, polite, and acceptable side. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

***Though non-poisonous, safe and healing in action, full strength Listerine is at the same time a swift and powerful germicide. Repeated tests show that it kills even such stubborn organisms as the Staphylococcus Aureus (pus), the Bacillus Catarrhalis (catarrh), and Bacillus Typhosus (typhoid) in counts ranging to 200,000,000 in 15 seconds (fastest killing time accurately recorded by science).**

NANCY inc.
COUTURE



NANCY MOVES—

So uniquely successful in dressing the smart New Yorker with chic simplicity, Nancy now opens this new and larger salon.

Estimate Gowns
Coats · Furs · Hats
To which have been added
Immediate and
Sports Wear
Accessories

37 EAST 58TH ST.-NEW YORK

CHIC BY THE YARD

(Continued from page 64)

blouses and dresses, and, occasionally, for a coat lining. The newest knit fabrics are the open wool lace weaves, featured by Security, and the novelty knits, of pin dots and checks, that imitate printed silk suitings, in two and three colours.

The cloth frock holds an exalted position among our fashions for autumn. American fabrics are cleverly designed in several light weights, suitable for our steam-heated houses, such as the sheer wool voiles, wool crêpes, reps, and serges, seen at Botany, Walther, Haas, and Bochmann, and the chiffon worsteds featured by Forstmann. Two colour tweeds, in dress weights, are a popular fashion and will be seen often in sports frocks with jackets that match or contrast. Botany has some especially smart dress-weight tweeds, as have Forstmann and Haas. Twin tweeds will be seen, also, the dress in one weight and the coat, of the same tweed pattern, in a heavier weight. Vogue feels that this may be a popular fashion, but this combination is not as essentially chic as contrasting wools for dress and coat.

AUTUMN COLOURS

Colours are subdued for town wear, while tweeds for the country are often bright and gay. The dark, off-black shades, such as very dark brown, blue, green, and red, are the most distinguished new fashion in town colours. However, clearer, brighter tones will be seen more often. Black still reigns as the indispensable first in the autumn wardrobe. The black-and-white wave will continue to spread and will be seen both in formal coats of black crêpey wool, with white ermine, and country costumes of black-and-white tweed. Browns are next in importance. The smartest new shades are black-brown, mahogany-brown, rust brown, and plum-brown—all charming new tones. Green will be next in popular choice, both the very dark blackish-green and the more generally popular hunter's-green. Deep wine-reds and a new bright red are increasingly chic and will be seen more and more as the season advances. Rust-reds will be both a popular and a practical fashion, for they combine smartly with both brown and black furs. Tweeds, homespun, and jersey weaves, for sports and general wear, if not monotone, depend often on accents of black or brown, combined with bright shades of red, green, or blue, for their smartness: such as a bright cold blue tweed nubbed with black, or a brown tweed with twisted yarns of strong green. Forstmann, Botany, and Walther have very effective two-colour tweeds that will enjoy great popularity.

And, lastly, among trends in fabrics, comes the change in our attitude in the shopping for them. We buy much less vaguely than in the old days. The great fabric manufacturers have blazed a good deal of useful information into our consciousness and increased our vocabularies enormously. We used to walk into a shop and ask for serge or twill, but now, more fabric-minded, we use trade names for certain types of fabrics. We demand excellent quality; we know what we want when we want it.

SILK CHIC BY THE YARD

This is a season when many of our silk fabrics are changing their established character by degrees, and many of the same fabrics are smart both for day and evening. For general daytime wear, your runabout frock will be of heavier silk than last year, and it may resemble wool. It may be of canton crêpe, which will be seen more often this year than flat crêpe. All the important silk houses have perfected their canton crêpe this season—especially chic are the less pebbly and more faille-like weaves, featured by Cheney, Haas, Onondaga, and Stehli. If your silk frock resembles wool, it will very likely be of silk and wool or of Celanese and worsted, like the flecked Celanese fabric shown on page 64. Heavy silk fabrics in two and three colour tie-silk patterns, or small spaced designs, such as Stehli's "Marenga" on page 63, are very new and chic. Corticelli and Eagle have several good examples of this type of silk.

For afternoon there are many fabrics that will be seen also by night, such as metal lamés, soft satins, and both soft and stiff velvets. Canton crêpes, with metal thread design, like the Stehli fabric on page 63, are very smart for afternoon, and "heavy sheer" fabrics, in the romain and crêpe Elizabeth families, are one of the most charming and feminine twilight fashions. Onondaga's "Onomaine," illustrated on page 63, is very popular and has just enough body to drape well. Soft and supple lamés are more chic than they have been for several years. Instead of the multi-coloured, large, floral patterns, we have spaced designs in subtle tones of two and three colours, suitable for blouses, and formal afternoon and evening frocks. Cheney, Haas, and Mallinson have charming collections of metals in light, supple weights.

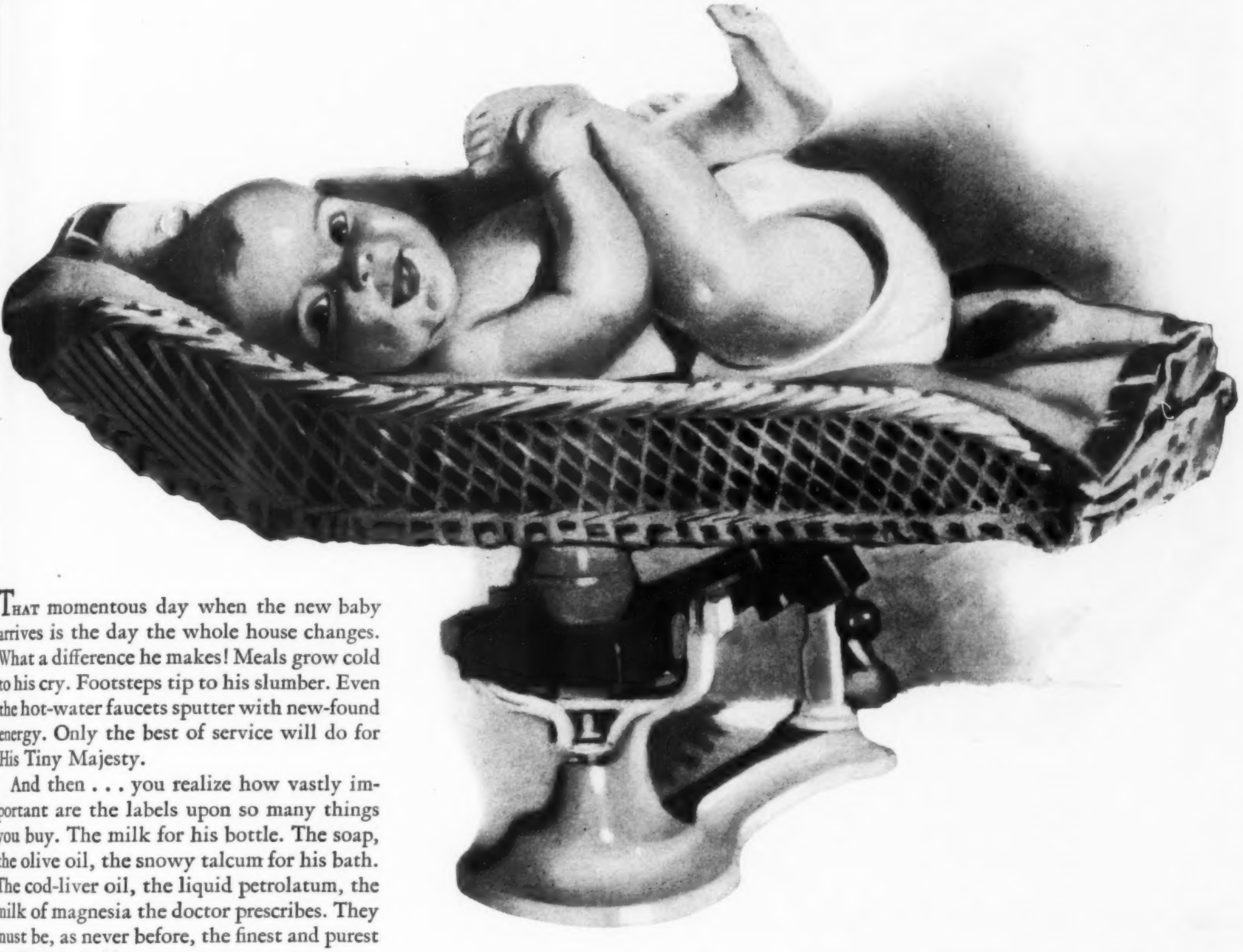
STIFFENED FABRICS

Stiffened fabrics are the most distinctive new fashion for evening: stiff satin, such as Mallinson's "Klimax" satin, on page 63, stiff Lyons velvet, like Cheney's dark red velvet, shown on that page, also, and stiff faille taffeta, of which Corticelli has a very smart version. Much more ubiquitous, however, will be the softer fabrics, such as lamé, satin, flat crêpe, transparent velvet, and crêpe roma or Elizabeth.

Silk manufacturers to-day work so closely with wool manufacturers that you can now be assured of finding a silk frock that will exactly match your woollen coat, which is a blessing. As to silk colours for daytime, casts in general are like those of wool fabrics. The black casts are a high fashion, and the clearer colours will be popular. Black is first in fashion importance, then brown, green, red, and blue, in this order. All these colours are very smart with white accents, carrying out our summer fashions. Small woven designs of dead white on a dark colour are very new and chic. Grège, blue fox, and some grey will be seen. Grège is especially chic when it is combined with black or tête de nègre.

In the evening, white will continue to be the most glamorous of colours. Black will be next in importance and will become more chic as it becomes less generally popular. A very high fashion for evening are the blackish colours such as crow-blue, black-brown, black-green, and wine-red. Jewel colours will gleam by night—ruby-red, emerald-green, and turquoise—often as accents with white or black. Pastel colours, such as madonna-blue and pink-beige, are still very chic. The ochre-yellow tones are making their appearance for evening and are very charming. In lamés and brocades, the backgrounds may be either dark or light, but the colours combined must be soft, subtle tones.

His Majesty, *THE BABY*



THAT momentous day when the new baby arrives is the day the whole house changes. What a difference he makes! Meals grow cold to his cry. Footsteps tip to his slumber. Even the hot-water faucets sputter with new-found energy. Only the best of service will do for His Tiny Majesty.

And then . . . you realize how vastly important are the labels upon so many things you buy. The milk for his bottle. The soap, the olive oil, the snowy talcum for his bath. The cod-liver oil, the liquid petrolatum, the milk of magnesia the doctor prescribes. They must be, as never before, the finest and purest in all the world.

Four generations of physicians have prescribed Squibb Products for babies, as standards of purity and efficacy. And since 1858 mothers, ministering to the health of their families, have trusted implicitly in the name of Squibb. From babyhood, through youth, the familiar Squibb label has ever been a guarantee of the highest quality any preparation can have.

Many, indeed, are the safeguards that surround the making of the Squibb Products which you use in your home. Behind them are the same care and high skill that are employed in preparing the most delicate Squibb vaccines and sera for professional use.

Keep them in your medicine cabinet . . . and whenever emergencies arise, you may turn to them with full assurance—for they contain The Priceless Ingredient, the Honor and Integrity of the Maker. At all reliable drug stores featuring service and quality products.

Squibb's Home Necessities

SQUIBB'S MILK OF MAGNESIA—universally known as a safe, effective antacid and gentle laxative—free from any suggestion of earthy taste.

SQUIBB'S CASTOR OIL—special Squibb processes of refining and manufacture make it tasteless, and it stays that way.

SQUIBB'S LIQUID PETROLATUM—a safe, internal lubricant . . . odorless, tasteless—non-habit-forming, non-fattening.

SQUIBB'S COD-LIVER OIL—a pure, refined product, uniformly rich in Vitamins A and D.

SQUIBB'S VITAVOSE—a milk-modifier, exceptionally rich in Vitamin B and assimilable iron salts, delicious in taste.

SQUIBB'S DENTAL CREAM—made with over 50% Squibb's Milk of Magnesia—neutralizes acids, protects as it cleans. Guards The Danger Line.

SQUIBB'S NURSERY POWDER—an unusually fine, impalpable powder, prepared from the best Italian talc. Pure and non-irritating. Fragrant and soothing.

SQUIBB'S TOILET LANOLIN—delicately perfumed. Lanolin is recognized as the nearest equivalent of the skin's own pliant lubricants—unexcelled for chapped skin.

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THE FRENCH WOOLS AND SILKS

(Continued from page 41)

have been developed along new lines. Anything in a flannel or a woollen that recalls broadcloth, whether by touch or sight, appeals to the smart woman.

One important fact to be noted about woollens is that they have entirely lost all aspect of thickness. They may have as much body as is needed for a winter coat; yet they never seem heavy.

RODIER

Broadcloth, in all possible versions, is a favourite theme at this house. Plain broadcloth comes in many different weights, the lightest of all being Drap Mouslikasha, which only weighs one hundred and ninety-five grams a meter and is a mere chiffon broadcloth. On the contrary, Drapella Double has enough body to be used for coats. Cendric and Linyl are mixed broadcloths interpreted in all sorts of quiet, indistinct patterns, such as the two examples illustrated on page 41. Drapellic is a plain heavy broadcloth, while Draplex and Lissyl (the latter shown on page 41) are both tailored cloths with mixed weaves and masculine patterns. Fumikasha is a silk-and-wool broadcloth, as brilliant as a panne velvet.

Serges are important, especially plain serges. Indannam is a very fine one, woven of cashmere wool and enhanced by an invisible silk thread. Sergelic has the consistency of men's fabrics. And the best of all is perhaps Serge Foulonne, which seems too thin, too fine, to be made of wool, and yet is pure wool.

MEYER

The by now traditional plain madiana has produced a whole family of façonné madianas on which new patterns are traced or dusted by means of the finest white threads. There are tiny scattered lozenges or squares, flowers, broken match sticks, diagonal lines, or pin-dots, several of which are illustrated on page 43. Strabelya, which is derived from madiana, is also patterned in this manner and shown on page 43.

A series of mixed woollens with a flat smooth surface, meant for town wear, are a cross between smooth tweeds and tailored cloth. Each of these is presented in the five colour mixtures that form the basis of the collection: dark navy-blue and white, dark green and white, dark red and white, dark brown and white, and black and white.

Real sports tweeds are shown in the newest of colour combinations, such as reddish-brown and black, navy-blue and brown, navy-blue and black, and dark red and brown.

LESUR

Plain flat crêpes are a specialty of this house, and the success of Yogo Crêpe with its tight crêpe de Chine weave and charmeuse back, has not diminished. Theta Crêpe, another excellent version of smooth, tightly woven wool crêpe, is as smart when patterned with pin-dots as it is when plain. Zorka Crêpe is a very soft wool romain crêpe that looks heavy, though it is really the lightest fabric of the season, weighing one hundred and sixty-five grams a meter. Another romain is Tizios, woven with heavier threads. And Goutte de Rosée, shown on page 42, combines silk and wool in tight weave with a dull surfaced effect.

OLRE

A new serge, called Serge Flanelle, which has the weave of a fine serge and is as soft to the touch as flannel, and a new weave shown in all wool crêpe, which looks like an old-fashioned silk cashmere, called Crêpe Tiassa, ar two contributions from this house

SILKS OF THE NEW SEASON

That the era of commonplace, easy effects is over is amply borne out by the new fabric collections. Replacing ingenuous crêpes and guileless taffetas, the familiar names of which brough them clearly to mind, are damasked serges, façonné moires, brocaded and damasked satins, armuré serges and failles that show an indistinct self-coloured woven pattern, satin-patterned moires, cut and ciselé velvet, self-patterned and brocaded damask, lacquered damasked lamé—designations as complex as the fabrics themselves.

Even plain fabrics reflect this tendency to richness of texture. The ne velvets, star performers of the winte season, have as much depth and bod as the beautiful old-fashioned velve that they recall.

The best of the satins are direct descendants of the old-fashioned cashmeres. Bianchini's charmeuse is bac again; and that beautiful pre-War faille, poult de soie, is also here, unchanged

Silks are rich, certainly, but no showy, for bright multicoloured effects nowadays, look out of date. This i why prints are not half so good a quiet woven patterns, or a combinatio of both (the pattern, in this case attenuating the print), and why meta is no longer shiny or massive, but du and scattered through the fabric.

While many silks show no moderation in their richness and femininit (as is proved by the unusual quanti of brocades, damasks, velvets, ar lamés), others, on the contrary, follo a severe masculine trend with the sam bold conviction. In this class come th tailored silks which, through wea and pattern, bear a close relationshi to woollens. Brocades and lamés ar either very small or very large.

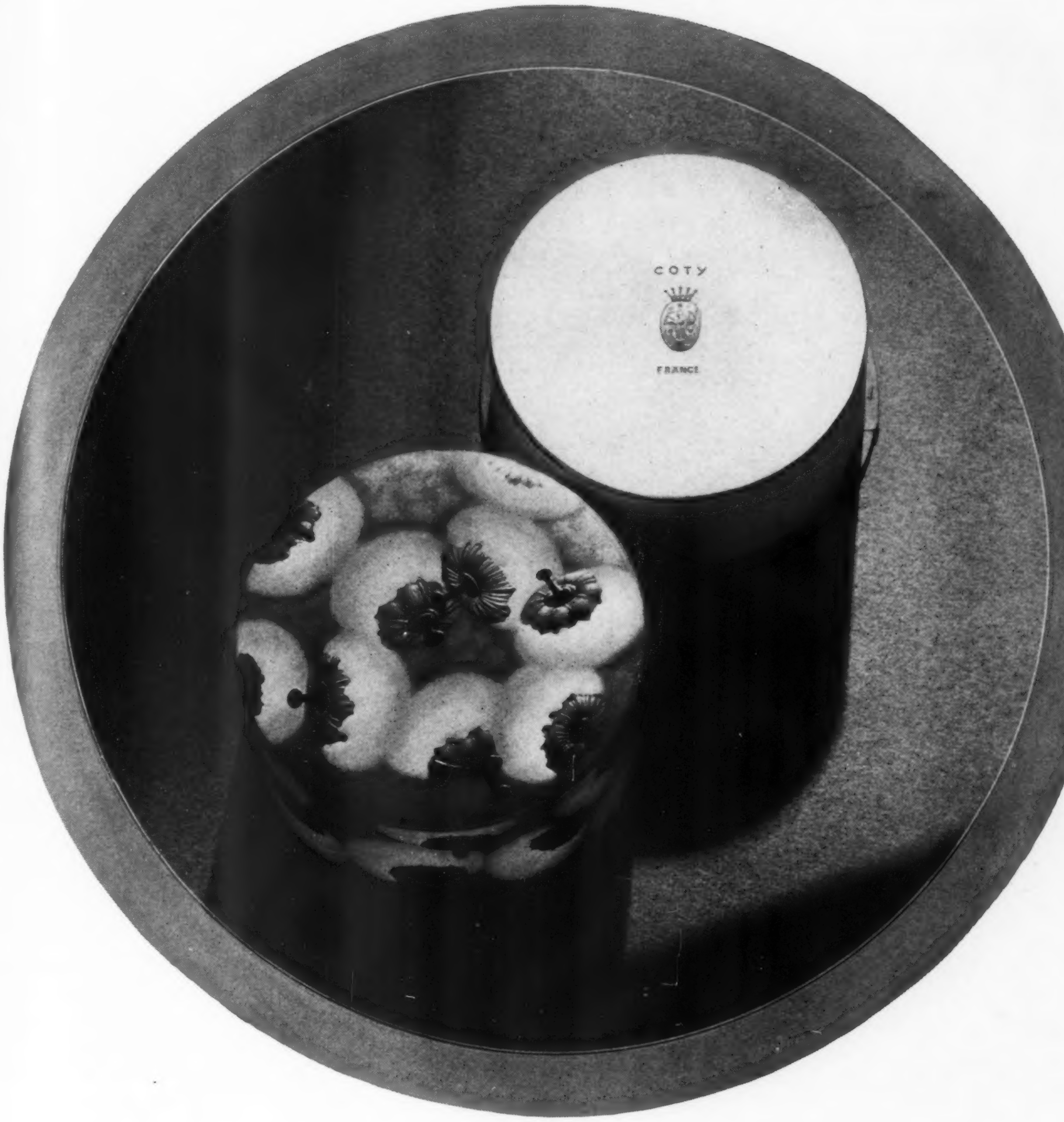
BIANCHINI-FÉRIER

An astonishing new series of self-patterned (façonné) flamengas, treate with great richness of pattern and colouring, continues to attract attentio to this already well-known and successful fabric. The trimness of these new designs, tiny motifs traced in white thread, are reminiscent of men's suitings. Several are shown on page 44

Plain fabrics of a very sumptuou quality are another important note o this comprehensive collection—amon them, Kapla and Alaska, the latter heavy, mat peau de soie, as soft as rose petal. Another satin, a shiny one very smooth and supple, is weighty enough to fall beautifully. Satin-Velours is a satin with the same consistency as velvet, but without its rigidity. Two straight-pile velvets, Diva and Gazon—thick, soft, and lawn-like—differ only in lustre.

DUCHARNE

Damasks and brocades triumph here; also, all the beautiful heavy fabrics, such as failles, moires, and satins, bringing modern formulas of decoration to an old-fashioned quality of weave. An important series of damas de Versailles is notable for its large **patterns,** often accented by touches of gold or silver. The colour combinations, which are light, in general, show a good new use of dark accents, such as lacquer-red, dark slate-blue, black, myrtle-green, dark grey, and sapphire-blue. A second series of brocades is definitely inspired by the fabrics (Continued on page 90)



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THE FRENCH WOOLS AND SILKS

(Continued from page 88)

of 1880, both in the weave and the pattern of tiny regular all-over motifs, as illustrated on page 45. Velours minuit, a plain velvet, is a dull fabric with a close weave, much body, and a straight pile, and Velours Tircis, already known, has been further developed.

COUTURIER FRUCTUS DESCHER

This house has continued an idea that was launched last year and given it all the attention that it deserves—namely, little velvet motifs scattered over a background of alpaca, satin, georgette crêpe, crêpe marocain, crêpe satin, silk serge, or frizelaine, a light-weight woollen. Tiny flowers, circles, polka-dots, squares, broken match-sticks, triangles, spots, and checks are used for these new patterns. Three of these are shown on page 42.

A new spirit is given to silks in this collection. Sergine, a diagonally woven mixture, is an interesting specialty, as well as Bengaline, in which a small checkered pattern is defined by threads in two colours. The new serge flamande armurée, a variety of silk serge, has an almost imperceptible pattern of small checks woven in opposition, somewhat like the serges used for men's suits.

CHÂTILLON, MOULY, ROUSSEL

A very beautiful velvet cut in the delicate, yet complicated design of a Renaissance lace is the high-light of the collection of this house, which contains, as well, several interesting tailored silks—a brocaded faille, a mixed and checked faille, a checked and façonné micromaille, which closely resembles woollen and is illustrated on page 44. Crêpe Alhambra, a heavy marocain, and crêpe Manitou, a heavy but very supple mat cashmere, both of real silk, have a crêpe romain back

THE FINER COOKING

(Continued from page 52)

seeming to wander among groves of curled paper and silk flowers, were soon discovered to be insipid and unmeaning. By degrees, meadows of cattle, of the same brittle materials, spread themselves over the table; cottages rose in sugar and temples in barley-sugar; pigmy Neptunes in cars of cockle-shells triumphed over oceans of looking-glass or seas of silver tissue. At last, even these puerile puppet-shows are sinking into disuse, and more manly ways of concluding our repasts are imagined. Gigantic figures succeed to pigmies; and it is known that a celebrated confectioner (Lord Albermarle's) complained that, after having prepared a middle dish of gods and goddesses eighteen feet high, his lord would not cause the ceiling of his parlour to be demolished to facilitate their entrée. '*Imaginez-vous,*' said he, '*que milord n'a pas voulu faire ôter le plafond!*'"

Let this be the moral in the summing-up of our attitude towards food; we must be prepared *ôter le plafond*—or be less ambitious.

FAISAN POCHÉ AU CÉLERI

Prepare as for roasting a fine pheasant and cook it in a stock made in the following manner, which must have cooked one hour before using.

Put in a saucepan two onions and two carrots finely chopped, a *bouquet garni* (parsley, thyme, bayleaf, clove), half a head of celery and half a pound of beef and veal, and two pints of consommé; salt and pepper. When properly cooked, put in the pheasant and cook it about half an hour.

Remove it, drain it and keep warm. With the stock prepare a *velouté* as follows: make a white *roux* with flour and butter and add, little by little, some of the stock, bring to the boil, and cook about half an hour (in fact, a *velouté* is a *béchamel* sauce, made with stock instead of milk). Remove to the corner of the stove and add, whipping all the time, three ounces of butter (in small pieces) and two tablespoonfuls of cream. See that it is hot. Put the pheasant in a cocotte dish (casserole), garnish with braised celery and pour over the sauce squeezed through a muslin.

CÈPES FARCIS

Choose some fine cèpes (large mushrooms), wipe them well and cut off the stalks. These you chop very finely and mix with the same quantity of breadcrumbs; add one or two rashers of streaky bacon and parsley (also, there really ought to be a head of garlic) minced together. Mix and season this stuffing.

Dispose the mushrooms in a fireproof dish with some stuffing ove each one and cook in the oven fo about ten minutes, after which yo add a little tomato sauce or puré of tomatoes (rather thin). Put bac in the oven and cook till the top i slightly browned. Serve in the sam dish or, if you use an entrée dish be careful not to waste the deliciou gravy made by the tomato sauc and the juice from the cèpes. Jus before serving, squeeze a little lemon-juice. This dish is very good even when made with the tinned cèpes which are to be found now at many of the better shops in both Europe and America.

TARTE AUX POMMES

Peel and cut two pounds of apples and cook them on a slow fire, adding a tumblerful of water and sugar. When they are reduced to a pulp, by which time there should be no water left at all, add a good piece of butter and two tablespoonfuls of apricot jam. Whip the mixture well and cook a few minutes more.

Prepare some paste as for short-crust, put in a flat mould a thin lining, fill with the apple mixture, cover with another thin layer of paste (leaving in it about one dozen holes the size of a dime), bake in a moderate oven. When the tart has cooled a little, introduce through the holes a wine-glassful of rum flavoring and a second wine-glassful of port.

BANANES CRÉOLE

Peel six bananas and put them in a fireproof dish. Sprinkle over them three tablespoonfuls of Demerara sugar, squeeze the juice of a lemon and add three tablespoonfuls of water. Bake brown in a slow oven and half-way through the baking add a sherry-glassful of Jamaica rum flavoring. Should you require more bananas, the other ingredients, including the water, should be increased proportionately. Serve this dish with cream, whipped and flavoured with either cooking rum or lemon.

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THE VICTORIAN MODE

(Continued from page 57)

nails distant from the upper steel, the other two each at two nails farther distance from the second steel. None must meet in the front by a quarter of a yard, except the one nearest the waist."

Over this hoop, which continued to spread its widening circles for nearly two decades, went skirts of ample folds or successive flounces. Often, similar frills of lesser dimensions appeared on the sleeves, now of the famous "pagoda" type, widening towards the bottom. The long close sleeve, sometimes with frills at the elbow, was also worn throughout the period in frocks for morning wear. Short sleeves were combined with short gloves or that famous fingerless glove, known as the mitt.

The bodice of the Victorian mode had rarely that excellence of cut and fit which marked the French bodice of the day, and it tended more to shirrings and drapings and pleatings of the material over a closely fitted lining. Its general lines, however, were frankly those of the Second Empire mode.

In the matter of materials, the preference of the Victorian mode was for heavier materials than were in general favoured by the French mode. Tulle and gauze and tarlatan brought their lightening influence to many Victorian ballrooms, and, on the other hand, the Empress Eugénie made a point of her "political costumes" of heavy silks and damasks and brocades and moire antique. The preference of the French mode was for the airy, dainty stuffs that made a floating cloud about the wearer, while the Victorian had an equal predilection for the "silks that stand alone"—moire antique, heavy silk rep, grosgrain, glossy satins and brocades, for the dull-finished materials found little favour with this age in love with display.

ALPACA HAS ITS DAY

The greatest of all favourites of the Victorian mode, and one characteristically its own, was alpaca. All the Victorian world wore it, and the height of success was attained when, in 1844, less than ten years after the first experiments, Queen Victoria herself ordered two lengths of alpaca to be made up for her royal self.

For evening wear, there was much use of moires antique, of satins and silks of high lustre, and tarlatans, tulles, and gauzes. Ball dresses of these materials added to their width by multiplication of their skirts. Mousseline, bareges, and Siam crêpes were also favourites of the evening mode, and there was considerable use of lace. Straw embroideries were considered especially effective on the stiff sheer tarlatans.

Like the English mode of Stuart days, the Victorian mode was "ribbon mad," and it was far madder than the Stuart mode, for it used its ribbons with equal exuberance and with hardly a tithe of the art of cavalier days. Most of its ribbons were wider, and the Victorian mode did not know and never learned how to tie a bow. Whether it tied them well or ill, however, Victorian ladies loved their big loose bows applied on wide skirts or their stiff tight little bows used as a finish at every conceivable point of flounce or drapery or trimming; loved their wide long ends floating from sashes or bonnet fronts; and, later, their long slim ends fluttering in "flirtation streamers" from the high backs of little hats, above the soft puff of the low coiffure which was soon to fall loose at the back in the rippling flood of the "waterfall coiffure" dear to the eighteen-eighty mode.

No less was the devotion of the Victorian mode to flowers, above all to bouquets. More rarely than in France were these fresh flowers. As a rule, the flowers of the Victorian mode were the products of skilful French fingers. The fresh flowers were confined to the prim little nosegays of a quaint precision which has made them favourites with many a later mode. These were worn as corsage bouquets or were carried in little bouquet holders of silver or gold, which were often swung from a gold or silver chain attached to a ring or bracelet, so that they could be dropped and leave the fair lady's hand free. Artificial flowers trail in garlands across her wide skirts; they alternate, in trim little bouquets, with ribbon bows to hold draperies or to finish ends; they are scattered over her costume as if blown there by summer winds; they nestle under the brim of her bonnet or wreathe its crown, and they form the favourite coiffure ornaments not only for youth, to which they are suited, but for age, which might conceivably find ornaments more flattering.

Flowers and ribbons did not, however, by any means exhaust the Victorian beauty's sources of ornamentation. If the woman of the days of the Grand Monarque was treated like a piece of architecture, as has sometimes been said, the woman of the days of Queen Victoria was treated like a piece of furniture, and Victorian furniture, at that. Her haircloth, it is true, was not visible, but she was, none the less, well upholstered with it, and there was no lack of visibility about the fringes, plain and knotted, the cords and tassels with which she was adorned. Such trimmings appear even on ball-gowns. Yards upon yards of deep knotted vari-coloured fringe edge the wide flounces of a gown of silk; on another gown of delicate yellow satin, perhaps, the heaviest sort of cords, such as might serve to draw heavy portières, is twisted into an elaborate ornament that extends half-way down the skirt and ends in immense puffs or tassels.

Yet another type of ornamentation was the use of ostrich feathers. When the small hat replaced the bonnet in the later years of the Victorian period, it was frequently trimmed with a long ostrich plume that started at the front, almost covered the top of the hat, and fell over the brim at the back, accompanied by the inevitable ribbon streamers. In general, however, the tips were preferred to the full feather, and they appear most frequently in groups of three.

MODES FRENCH AND ENGLISH

It is in this use—or rather misuse of trimming that the Victorian mode differs most widely from the contemporary mode of the Second Empire. There was in England, of course, even at that day, a certain cosmopolitan set who journeyed to Paris and dressed with as much distinction as the Parisian of the day, but, in general, it is clear that the Victorian women, even of the fashionable world, understood little enough of the fundamentals of smart attire. She lacked the gift of studying her type and adapting the mode to it, and a sense of the ensemble seems to have been denied her.

The pride of the Victorian beauty was her sixteen-inch waist, and there was no torture that she would not endure to attain it. Mothers were urged to begin in early youth to accustom their daughters to the wearing of the corset that they might be spared later the trouble of having to reduce a waist already grown too large. Fashionable

(Continued on page 96)

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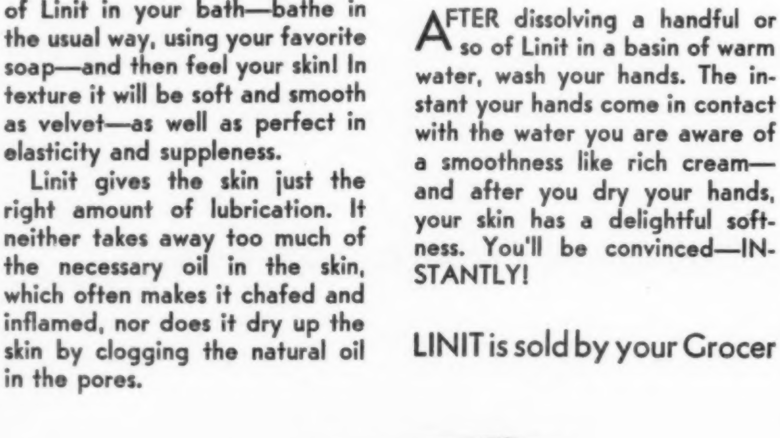

THE ROMANTIC LADY

(Continued from page 37)

at a party given by Lady Cunard in London, wearing a "sheath" dress with a fish-tail train that she held about her in the same way when she danced. I shall always remember how beautiful she looked. These new romantic clothes, so different from the type of excitingly romantic things of to-day (aviation, television, and the miracles of modern science), fit in so perfectly with the background of the mysterious, illuminated gardens of Paris, that Paris nights, this season, were more like dreams than realities. It does not seem possible that these ladies could have come in motors.

The Comtesse de Ganay, in a white organdie dress bristling with starched flounces; the Countess Mercati, swathed in a scarf like a Roman toga, over a long dress that sweeps about her feet as she moves; Mrs. Fellowes, in a short white velvet coat with a cape about the shoulders and long tails, like the tails of a man's dress coat, sweeping the ground; Madame Polovtsoff, in a white tulle dress with a sash and long streamers of apple-green ribbon—are they our friends of to-day? Are these romantic ladies, wearing long gloves, the same as those who play golf, drive motor-cars, and lie on the beach of Venice in one-piece bathing-suits, cut to the waist, while doing a sun cure? Is Lady Mendl, dressed, I swear, in a dress that Miss de Wolfe wore in 1908, the same Lady Mendl who has now discarded her motor-car for an aeroplane when travelling from one part of Europe to another?

That is the amusing part of the ladies of 1930. And how clever of them, too! It gives them dual personalities and makes them seem so much less prosaic and, oh!, so much less practical than they appeared in their "chemise" dresses, each of the same cut and the same colour as the next.

BAL BLANC

This year, the outstanding feature of every party was sheer beauty. The Pecci-Blunts' *Bal Blanc* was a dream of loveliness. The tiny fountains, bordering the indirectly illuminated lawn, formed the background for the *entrées* of the dream-like figures in white, fluttering like butterflies into a magic circle. The women in Mrs. John Munroe's *entrée*, dressed in the manner of the ladies of Empress Eugénie's court in the pictures by Winterhalter, were nothing if not romantic and were certainly as beautiful as any of the ladies of that day.

Miss Maxwell's picnic dinner was, perhaps, the most original party of the season—this, and the murder party arranged by Miss Maxwell at Lady Mendl's house at Versailles. The invitations were, to begin with, very original. They stated that, as every one was always late for dinner, the guests on this occasion were to come just as they were when they were called for. Arrangements were made to pick up every one in two huge motor buses, the sort that are always seen in Paris packed with the wedding guests of the butcher, the baker, and the candlestick-maker, making merry in the way they have of celebrating such affairs. These buses are most ornate affairs, lined with pale grey velvet and garnished with draped window-curtains and elaborate lamp-shades. Two buses started out, Miss Maxwell in charge of one, myself in charge of the other, each bus supplied with men servants to shake cocktails and pass baskets of pretzels to cheer the guests as they made the rounds of Paris to collect the diners. At each stop, the party grew in numbers and merriment, for the guests, living up to their instructions, came, more or less, as they were. On this occasion, Mrs. Munroe descended to the pavement with the crimping combs still in her hair, wearing the black satin slip of her evening dress, while, in one hand, she carried her dress on a hanger and, in the other, she clutched her pearls and earrings.

Jean-Michel Frank appeared in his evening trousers and a white shirt, his hair tied in a net to keep it down, shaving cream on his face, a towel tied around his neck, and yards and yards of telephone wire with the receiver pressed to his ear. Another man came in a huge bath towel with a silly baby pillow tucked under his chin (he had been having his nap), and many others came lacking their ties, collars, waistcoats, and so forth. The Marquise de Polignac came in a ravishing peignoir and diamond necklace, her hair in a becomingly tousled condition.

On we sped through Paris, stopping at the Ritz Hotel for the Duchesse d'Albe, where we had an immense ovation from all the incoming and outgoing guests, past Henry Bernstein's apartment, where the footman said that Mr. Bernstein had already left for Père Lachaise (the cemetery), and finally arriving at the rendezvous for dinner, which was at Meraud Guinness Guevara's studio on the Left Bank. Here, there were two orchestras and waiters from the Ritz bustling about to serve dinner the instant we arrived, which was already late—half-past ten.

Nowadays, there is a great discussion about the length of dinner, and "short dinners" are the fashion. But, I think this one took the prize, for it consisted of a risotto, cold meat, salad, and an ice—short, good, and to the point.

ANOTHER MURDER PARTY

The murder party at Lady Mendl's at Versailles was unlike all the other murder parties, because the excitement started with the beginning of dinner, which was delayed by one of the guests, Reggie Fellowes, who did not arrive until every one was seated. Then, wearing a lounge suit, he rushed in, looking very much disturbed, and passed his hostess without speaking. When Mrs. Fellowes caught sight of him, she said, "Now, don't make a scene here." The host pretended to pass this incident over, and every one acted his or her part so well that a certain amount of real discomfort and excitement spread through the room and one woman screamed when, through one of the curtains, somebody spied a woman peering in from the outside, strangely dressed and unrecognizable, with a yashmak over part of her face.

Towards the end of the dinner, Mrs. Fellowes left the room without a word and was followed shortly after by Paul Morand. A few minutes later, two shots were heard, then a scream, and the whole party rushed to the scene of the disaster on the floor above, to find two "murders" and a "suicide." Mrs. Fellowes and Paul Morand were found lying in pools of "blood," and, stretched out on her face in the corridor of the floor above, was the Egyptian woman who had peered through the window at dinner (Miss Dickie Gordon). It was proved that she had followed Lord Lloyd from Egypt. He had been staying in the house over the week-end, but had been called back to London suddenly, and it was his absence which had resulted in the suicide of the desperate Egyptian. To solve the mystery of the double murder furnished such a baffling problem, and there was such a great amount (Continued on page 98)

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THE VICTORIAN MODE

(Continued from page 92)

boarding-schools made it a regular part of the curriculum to train young bodies to the corset as they trained young minds to the equally narrow and cramping Victorian proprieties.

Fortunately for the youth of the era, this Victorian corset was a less disastrous affair than many of its predecessors. It was made of fairly heavy materials, and it was heavily boned with whalebone, but it was short below the waist, and its pressure was exerted at the waist only.

The coiffure of this mid-Victorian period was that inherited from the eighteen-forty mode, and it was altered comparatively little until the beginning of the eighteen-eighty mode. It was characteristically a low coiffure, flat on top and tending to draw the hair down, usually covering the ears. Almost invariably, it was parted in the middle and drawn into a knot low at the back of the head. At the sides, it might be drawn down in smooth bands over the ears, arranged in clusters of prim little curls, or braided and wound about the ears. Braids were a distinct feature of the coiffure. In the late 'sixties and 'seventies, the knot at the back was loosened and was often done over a cushion to give it greater size. Ribbons, feathers, and the ubiquitous flowers were the preferred ornaments.

The wraps of the day inclined to shapelessness. In general, they were of cape or dolman type, sleeveless or with very wide sleeves. Of shorter wraps, there were many, tending to wrap closely about the shoulders and back and giving to the silhouette a sort of "turkey-back" line. Shawls enjoyed considerable favour, usually folded cornerwise. From these shawls developed the Victorian mantilla, which retained the shawl back, but developed sleeves.

NEW YORK—1930

(Continued from page 31)

of modern yacht-commuting.

In the Romantic 'Thirties, young women frequently were afraid to breathe. In these Frantic 'Thirties, many feel that they simply can't breathe at anything less than a thousand feet altitude. Satisfied no longer with mere liberty, the progressive young things are dreaming of licence—pilot licence, if they haven't one; transport licence, if they have. Flying, to them, is not only a sport—it's a practical necessity. How else can one play a round of golf at Chestnut Hill and lunch at Southampton? A Gypsy Moth or a racing Command-Aire is beginning to be as requisite to the needs of the air-minded miss of the Frantic 'Thirties as was the pony and trap to the sweet young Victorian. Life is expanding in the vertical sense. Intrepid youth is revelling in its first subtle, ecstatic intimacy with Space. Triumphantly, it rides the winds across cities and states or "drops down" to tea at the newly formed Aviation Country Clubs.

The Frantic 'Thirties begin with buildings shooting up, stocks shooting down, and racketeers shooting everywhere. Carbon monoxide fills the chinks between the sky-scrapers; screeching fire-engines fill in the chinks between the arias and advertisements of loud speakers. Life throbs in the deafening din and trembling clutch of unrelenting speed. Fresh air becomes a commodity and relative quiet a luxury. Traces of both being discovered on the summits of the towering apartment-houses, roof claims are marketed by enterprising realtors at altitudinous prices. The penthouse vogue begins in earnest. Smartness takes more and more to the roofs, the more intrepid pioneers migrating ever eastward and taking up the air claims along the East River hard by the limbo and litter of the primary avenues. More and more apartments are set up on the tiles; more and more sod from Goldfarb's set down upon the terraces. A heavy grass crop now grows on skyline levels while the racket of the lawn-mower mingles with the whirr of propellers in the clouds above and privet flourishes on high places.

Like all pioneering, life on the heights is difficult. It is hard to see common nasturtiums growing wild at the poorhouse on Blackwell's Island across the way and failing miserably on a hundred-thousand dollar site in special humus at five dollars a bag. It is hard to see a wisp of smoke from one of Mr. Tracy's tugs grow into a perfect screen and blot out the guests. Life is complicated, but it has its compensations.

"How do you manage to keep your homesick Tyrolian maid?" a penthouse hostess was asked.

"Oh," said the resourceful matron of 1930, as she bowed to a passing airplane, "we just planted edelweiss."

Some forty years after the passing of the Romantic 'Thirties, Mr. George A. Baker, junior, writing on "The Bad Habits of Good Society," said, apropos of the serving of liquor at New York parties in the 'Seventies:

"The evil has reached such a pitch that, before long, unless liquor is banished from parties, decent women will not go to them. Through it—and oh, that we should write it!—our maidens are forgetting how to blush!"

These dire prophecies made in 1878 have not, fortunately, been fully realized. The tendency of maidens to blush in these Frantic 'Thirties is not, it is true, general. It may even be that the blushing art, if such it were, has been lost. There is, on the other hand, no very manifest disposition on the part of the modern woman to avoid parties at which liquor is served. The speakeasy is the coffee-house of the day. The impartial chronicler of these Frantic 'Thirties will find that what most people were busily avoiding at this period were principally: hosts and hostesses without adequate liquid assets, juggled gin, hybrid Rye, Kings County Scotch, and the various saturated solutions of dynamite described as having come "just off the boat."

He will also note that in the Frantic 'Thirties, "movie" stars were being handed millions for looking and talking prettily. When the ermined and diamonded cinema queens arrived on Broadway for a first showing, the enthusiasm of the crowds knew no bounds. Arc-light projectors flooded the streets, envy flooded the hearts, and strong policemen had to hold back the owners of weak stocks who pressed forward to catch a glimpse of real money.

In this period, the chronicler will observe, the screen came to the aid of the Fourth Dimensionalists, a hat-check girl rising overnight to stardom, thus proving conclusively that the shortest distance between two points is not always the straight and narrow line.

Such a thesis, she said, is too horribly horizontal.

Life is expanding in the vertical.

SOUTHAMPTON THIS SUMMER

(Continued from page 50)

demand. When you go out to dinner, you bring your own hand-made board tucked under one arm. Some of the commuting boats have backgammon boards painted on the long seat in the stern. You can sit upon them firmly if you are one of the bridge faction, or if you are an enthusiast you can play all the way past the buoys and up the harbour into New York. Mrs. Harry Curtis, in addition to her seventeen backgammon boards, has painted a huge one on the floor of her porch overlooking the sea, with giant croupiers to rake the pieces on to victory and two big patent leather pillows for dice.

WEDDING POST MORTEMS

This year at Southampton, your favourite broker's office in the Irving House is not the cozy, cheery rendezvous that it was last summer. There is a faint whiff of sadness in the atmosphere—it doesn't seem to affect the gorgeous grin of Priscilla Baldwin Preston, however, who works in one of these gloomy spots by day and finds life still very much worth the living. Stock talk is replaced by discussion of unions of a more interesting nature. Instead of the mergers of General Anaesthetic or Sugonsby Snigsby, this summer under the elms, one exchanges post mortems of the weddings of Joy Fox and Quincy Cabot, or Pauline Dodge and Freddy Pratt, or discusses Grace Wrenn's gay stepping-off. There has never been such a summer on Long Island for brides. Picturesque Saint Andrew's on the dunes, the old life-saving station hung inside with relics of the sea, is a good hoodoo for girls who contemplate sticking to their prospective mates. A group on the beach, the other day, fell to lazy reminiscence and speculations over their picnic sandwiches and could not remember one divorce among all the fashionable weddings that Saint Andrew's has looked upon. An astounding record for a modern church!

The Morgan O'Briens gave a gay party at the beach club the night before Joy Fox's wedding. Every one seemed to be in white. Mrs. Charlie Harding looked very lovely in a shiny white lace dress, with her blond hair pulled severely back off her ears and long diamond ear-rings to her brown shoulders. Every one had out her realest and most beautiful gems. You go to extremes in your ornaments, nowadays. One very smart lady visiting over the week-end wore a magnificent necklace of uncut emeralds and, to match, three sea-green coiled bracelets from one of the "Five and Tens" of "Le Roi des Bazaars," as Paul Morand calls our Mr. Woolworth. The Dodge bridesmaids had lovely dresses in a glorious greenish-blue with natural coloured hats and ribbons to match the frocks. All the young things about Southampton wear very simple tennis dresses with short white gloves wrinkled a bit, and they look very smart at the end of a good pair of brown arms.

CURLS AND BANGS AND EARS

You can't tell anything about hair in the daytime, but, by night, the labours of the seventeen hairdressers of Southampton begin to tell. There are a good many ears showing. There are also a few bangs about. Mrs. Brookfield Van Rensselaer wears her hair longish and curled up in the back with a curly bang on the forehead—rather mid-Victorian in effect. Virginia Thaw also wears her hair in a bang and looks very much like her cousin, Cordelia Biddle Robertson, in consequence.

The sun-burning mania has by no means entirely abated. Only a few are struggling to keep lily-white with veils and parasols. The lovely Titian-haired Mrs. Newell Tilton is always seen in broad-brimmed hats. Mrs. John Kiser is another who prefers to stay white. But, at noon, against the bath-house wall, with eyes shut, straps slipped off the shoulders, and faces upturned to the sun, bottles of oil clasped fast in their hands—a row of lovely creatures daily compare the shades of their elbows and exchange fine points of technique in that interesting vernacular of the sun burner. Legs are particularly important, for by day they are almost always bare, and by night only about half of the young crowd bother with stockings. One very young girl dabs her nose at intervals with a sort of giant lipstick, an amusing novelty, for it seems to turn to oil as soon as it is applied.

DESERTED SANDS

Every one lunches on the beach, this year, or up on the club terrace. But as soon as the last iced tea and paper napkins are packed away in the hampers, the sands are deserted. Swimming is abandoned for real, not deck tennis on the courts of the Meadow Club, golf on the Shinnecock links or at the National, where the view is more beautiful than any on the Island, or a dash out to the boats for a game of bridge or backgammon on deck.

The town has become "horsey." There are new bridle paths everywhere, a drag each week, and, on occasions, very good steeple-chases. If the horse lovers continue in this manner, Southampton will soon be running a race with Aiken for honours. It has also become, in a milder way, quite "airy" (a better word for this exciting state of mind must immediately be invented by some one). Airplanes taking off from the water or scooping down suddenly make the harbour very lively.

LONG ISLAND WILD LIFE

But what about the Wild Life, you ask—the fabulous soirées, the pyjama orgies that are mythically connected with Southampton? Quite simply, they don't exist. One of the highest ambitions of all the very little girls is to "make the choir" in the church. And while the same can not be said for their parents, still it typifies the simple spirit of the place. When the moon is full and the stars hang like lanterns over the sea, there are dinners; on Saturday nights dancing at Canoe Place Inn, where marvellous music plays and Willie and Tottie de Rham, the best dancers in Southampton, are seen "to do their stuff." There are picnics on the beach with music in the offing; good performances of the Hampton Players, the stock company that all the stage-struck little girls are joining for the summer. As for flaming youth, when it wants to be crazy or wild, it tears down the Merrick Road in the wee hours of the morning at sixty miles an hour in its Hispanos or Fords, to play a round at one of the three million Tom Thumb golf courses that have sprouted up on the island, with their orange and blue-green greens—and delightfully ridiculous hazards.

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THE ROMANTIC LADY

(Continued from page 94)

of evidence to be considered that a thrilled company was kept busy until after midnight.

But, amusing as all these amusing parties were, the outstanding things of the season were such parties as the Pecci-Blunts's; the Eugène de Rothschilds's, and the Fauchier-Magnans's.

BEAUTY AND ROMANCE

For the last three years, the Fauchier-Magnans have been building a Palladian house in a garden of several acres at Neuilly, with a private theatre, an artificial lake, and a cascade. When we arrived, the great entrance-court of the house, which is large enough to park forty motors at once, was a fitting introduction to the vision of beauty which greeted one's eyes from the loggia overlooking the garden and the lake, with the illuminated cascade and the trees in the park reflected in the black waters. The steps of the loggia of the theatre drop down to the edge of the lake, and here the guests were seated on hundreds of cushions, listening to a chorus in the loggia, the music floating out over the lake like a Venetian serenade.

After all the excitement of the season, the peace of this garden, the music, romantic lighting, and the elegance and grace of the scene cast a magic spell like a cool hand on a delirious, fevered brow. When the shadowy people, moving about the garden in the half light, joined the dancers on the parquet at the edge of the water, it was to the strains of a *Tzigane* orchestra, instead of a jazz band.

Among other beautiful parties, I think that Jean Patou's deserves a place in the gallery of memories, for he transformed his garden into a tinsel fairyland, turned to silver by the use of silver foil that even swathed the trunks of the trees and the leaves in the foliage. Against the silvered garden walls were arranged banquettes of black velvet, piled with orange and lemon-yellow cushions. A midnight-blue canopy hung above the fantastic scene, and in silver-tinsel cages filled with stuffed birds of gay plumage were concealed the lights that illuminated the garden. To add to the effect, the women were asked to wear only black or white dresses, and all of them, "to a man," appeared dressed in white.

SOCIAL LIONS

Patou always has something amusing to thrill his guests, and this time it was a lottery to raffle off a zoo of animals, including many dogs and three baby lion cubs that were carried around all night like large kittens in the arms of their possessors. Of course, the next day, these proud owners of lion cubs were wondering what on earth they would do with them. But anything might have happened in Paris, this summer, and to wake up and find one had somehow acquired a lion cub did not seem the least odd! "HIM"

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

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(1) The name and address must be legibly written or printed at the beginning or end of every letter.

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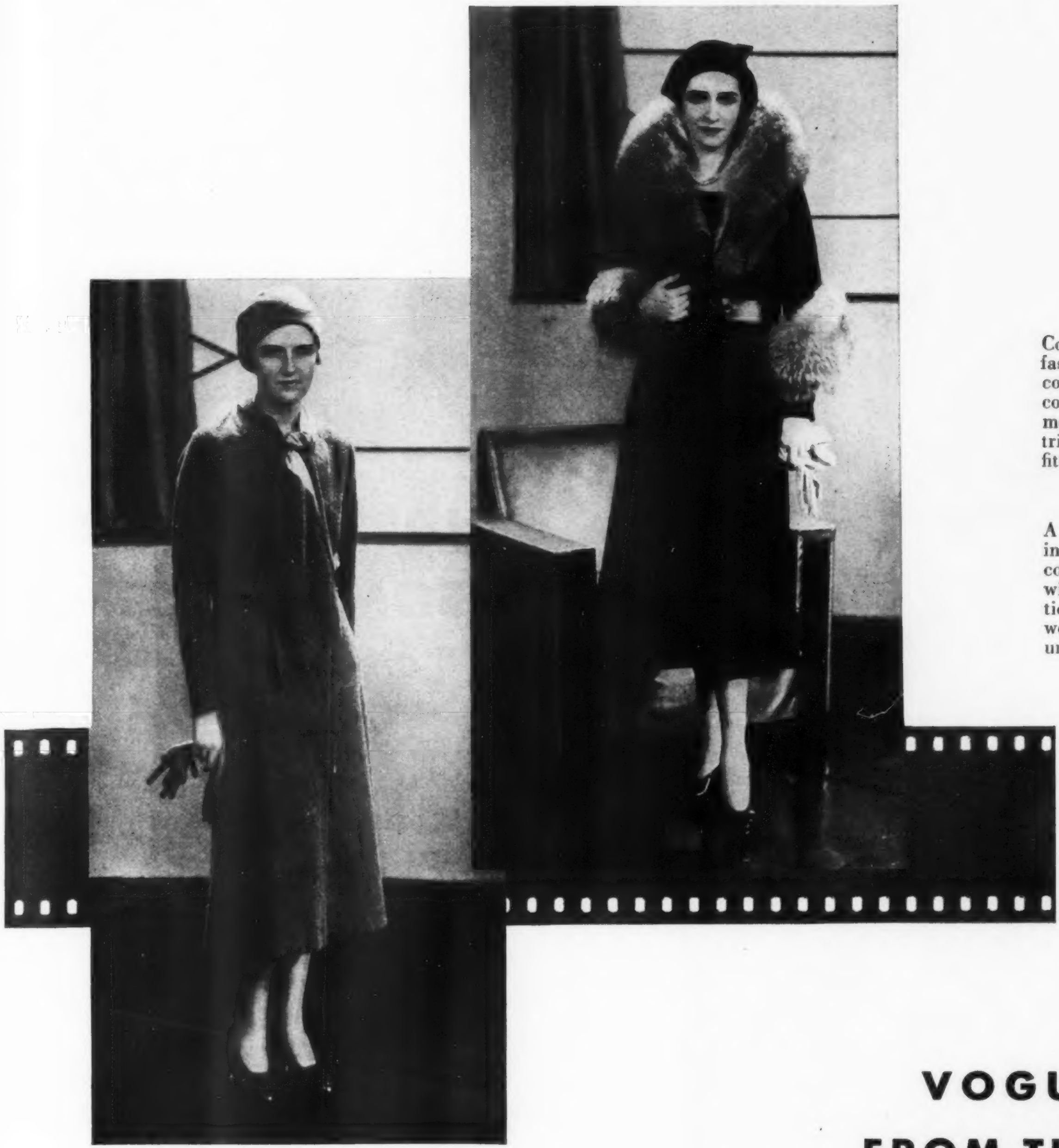

Contrast is important in autumn fashions (upper left) . . . light coats with dark fur, or dark coats with light fur. This smart model is of black woollen trimmed with blue wolf—close fitting hat is of velvet and felt

A very chic new note, illustrated in one of Vogue's Fashion Film costumes, is the tweed dress with a beret to match. A practical costume for early autumn wear without a coat, and later under a fur jacket or top coat

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Vogue's sound films will help you plan your autumn wardrobe . . . clothes for daytime, sports, evening and week-ends. Vogue mannequins wear the newest fashions . . . fashions which you may have because Vogue knows that smart women may be well-dressed on a very limited income; fashions that you may buy at any of the stores listed here.

Vogue's sound films are produced by the Theatre Service Corporation under the direct supervision of the Editors of Vogue. They are shown for one week every fortnight at theatres all over the country. If you want to be practical about your wardrobe . . . if you want to be smart without spending a fortune . . . don't miss Vogue's talking films!

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